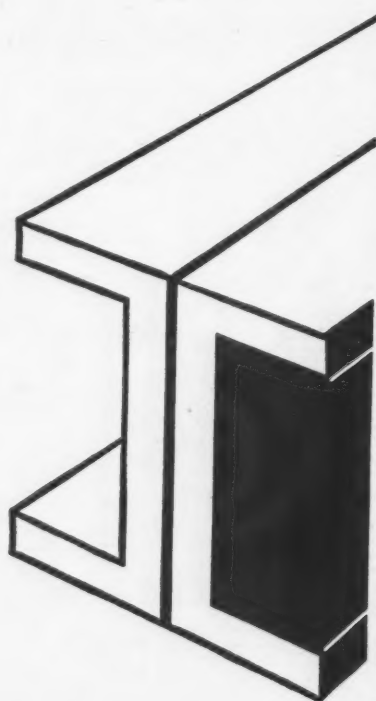


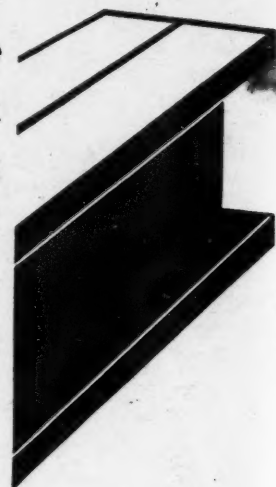
The
INLAND
PRINTER

GIRDER TYPE

New Name for
MEMPHIS



Strength and a shape to fit its purpose are characteristics of girders, the basic element of steel building. The same spirit is alive in this GIRDER type, so thoroughly expressing the age of rigid steel construction. Solid and of impressive weight -yet not clumsy, **HEAVY GIRDER** stands in sharp contrast to the **LIGHT** which is airy and forms masses of pleasing gray. It is the logical type for rectangular blocks and modernistic treatment, readily falling into geometric designs-distinctly for the present generation



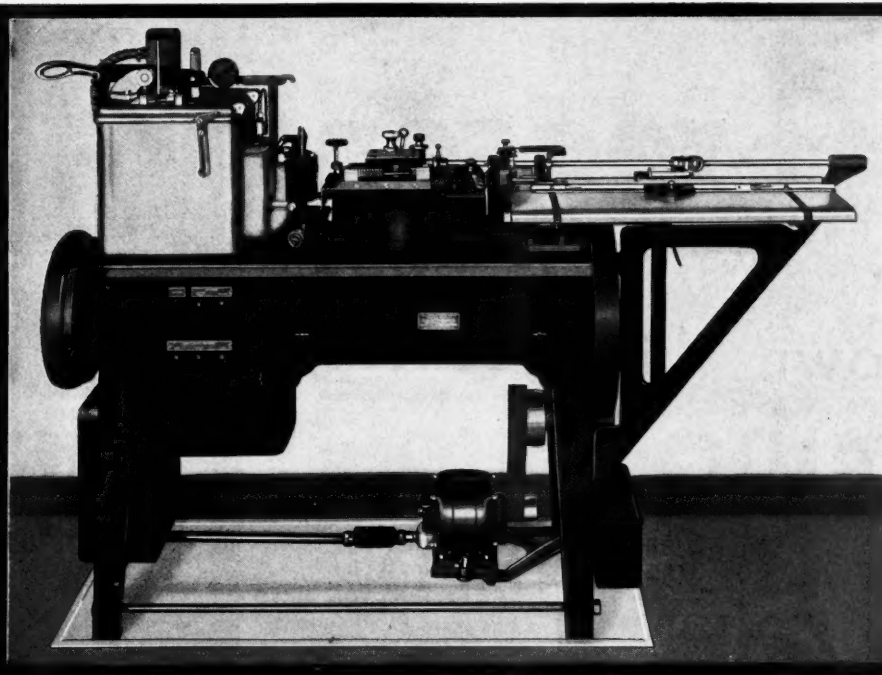
Available from stock
LIGHT: 8 to 54 point
HEAVY: 8 to 84 point

CONTINENTAL

TYPEFOUNDERS ASSOCIATION, INC.

216 EAST 45 STREET, NEW YORK

A complete de luxe Specimen Showing will be sent upon request



Elrod Furniture

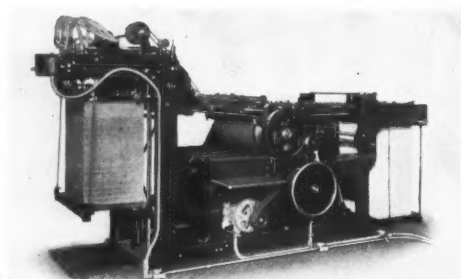
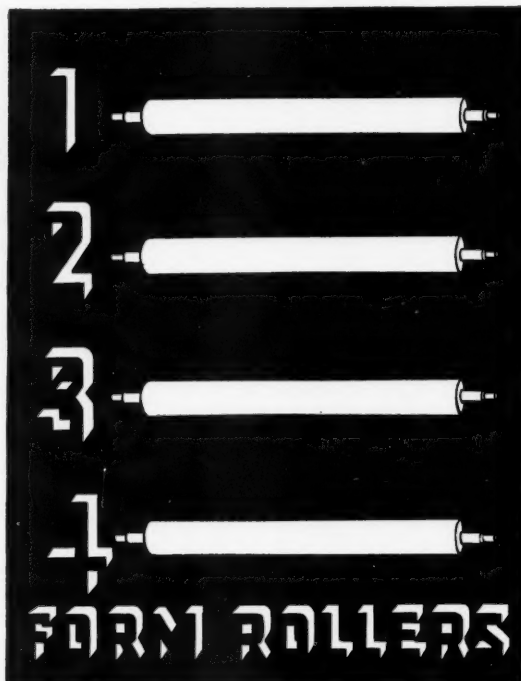
The new Model F Elrod casts base, space and plain ruleface material 36 points and less in thickness. The Elrod has long been distinguished for the solidity and accuracy of the strip it produces and for the economy of time and labor consumed. The increase in size range of the new model makes possible the casting of base for cuts and stereos and the production of furniture for general composing room use. It also turns out rules in the heavier weights which are so widely used today. The new Model F Elrod has an improved oiling device, a heavier cutting-off attachment and a great many other important improvements. Full information will be gladly furnished on request.

Ludlow Typograph Co.
2032 Clybourn Avenue ♦ Chicago

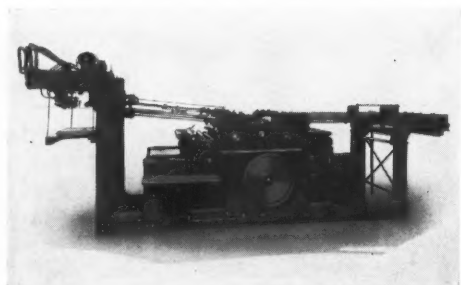
Set in Ludlow Bodoni Black and Elrod Fullface Rules
Please Mention THE INLAND PRINTER When Writing to Advertisers.

4 reasons

... why you should
own this 20 x 26
**AUTOMATIC
FLATBED ...**



Harris single color, 4 roller, 20 x 26 automatic flatbed.



Harris two color, 4 roller, 20 x 26 automatic flatbed.

Four form rollers—a fast producer of beautiful color work—work which compares favorably with that of larger, slower flatbeds.

Four form rollers—and in addition, your choice of either a fully automatic single or a two color model.

Four form rollers—in a machine which is accurate and speedy; 3600 impressions for the single color; 3000 for the two color.

Four form rollers—plus the well-known Harris suction pile feeder, and an automatic extension pile delivery.

Many additional features will be outlined, gladly, by a representative. Phone, wire or write.

HARRIS - SEYBOLD - POTTER COMPANY

General Offices ♦ ♦ CLEVELAND, OHIO

Sales Offices: New York, Chicago, San Francisco, Philadelphia, Boston, Dayton

Factories: Cleveland, Derby, Conn., Dayton

HARRIS FOUR ROLLER **20x26 FLATBED**

**HARRIS
SEYBOLD
POTTER**

FLATBED LETTERPRESSES
ROTARY LETTERPRESSES
ENVELOPE PRESSES
OFFSET PRESSES
GRAVURE PRESSES
METAL DECORATING
PRESSES
PAPER CUTTERS
BOOKBINDING EQUIPMENT

PRINTERS

Operating Monotypes Are Profiting Through Service

They are taking advantage of those factors inherent in Monotype operation which enable them to meet the demands of American business for diversified printing of highest quality produced at prices satisfactory to the buyer and profitable to themselves. All markets are open to Monotype users.

Lanston Monotype Machine Co.

MONOTYPE BUILDING

Twenty-fourth at Locust Street, Philadelphia, Pa.

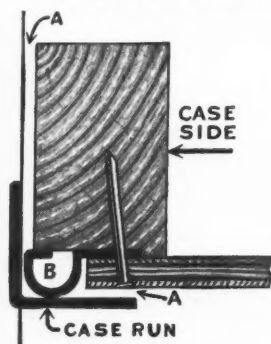
A PRINTER IS KNOWN BY THE COMPOSING ROOM HE KEEPS

COMPOSED IN MONOTYPE SANS SERIF SERIES—BOLD AND EXTRABOLD

Please Mention THE INLAND PRINTER When Writing to Advertisers.

HAMILTON IMPROVED TYPE CASES

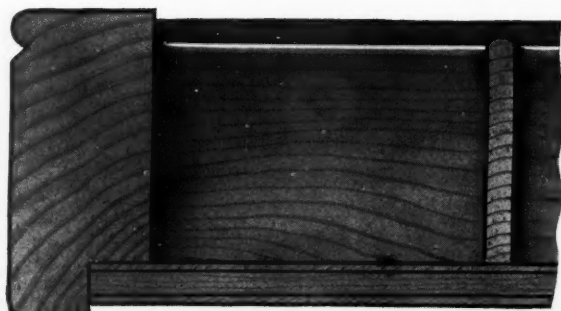
For many years we have felt that type cases could be still further improved. After an expenditure of thousands of dollars, and months of experimenting and research, we believe we have discovered the niceties of design and construction that have been lacking. These improvements will result in increased efficiency, as will be seen by studying the illustrations. Arrange with your dealer to see these new features.



Steel Type Case Shoes

(PATENT APPLIED FOR)

At the left we show a full-sized detail illustration of new-steel shoe. Note how the wood side and bottom of the case is kept away from the steel run at A. This absolutely prevents the wearing of the wood parts of the type case. No wood can touch any metal. In addition to preventing wear, this steel shoe reduces friction to a minimum and makes the case slide infinitely easier. Supplied on any case at a small additional charge.



Extra Depth Cases

This is a full-sized cut of our new Extra Depth Case. Designed for printers who require storage space for larger fonts of type. Standard cabinet bodies are supplied to accommodate these cases. This case has approximately 20% more capacity than the standard depth case. Supplied with or without steel shoes.



New Label-Holder-Pull

(PATENT APPLIED FOR)

Here is an improvement all printers will welcome. This is our No. 6070 Combination Pull and Label Holder, shown actual size. The old method of having a vertical label holder, almost made it necessary to get on your hands and knees to read the labels in the lower cases. This new label-holder-pull makes it possible to read the labels from a standing position even on the lowest case in the cabinet. Note the large label it is possible to use. It is formed from one piece of steel, and is exceptionally strong and durable. Ask your dealer to see this pull.

MANUFACTURED BY

HAMILTON MANUFACTURING CO.

TWO RIVERS, WISCONSIN

Eastern Office: Rahway, N. J. Pacific Coast Branch: 4440 E. 49th Street, Los Angeles
Hamilton Goods Are Sold by All Prominent Typefounders and Dealers Everywhere

BETTER
because they
are designed
and made by
CHALLENGE

"The Galley Specialists"

CHALLENGE ▼ GALLEYS ▼



PRESSED-STEEL GALLEYS—Made from a single piece of selected steel. Corners are electrically welded. The firm beaded edge around the bottom assures unusual strength.



Note this **OPEN-END DIVIDED GALLEY**—observe the double-wall division which permits you to put a galley lock at the foot of each column without disturbing the type in the other one. Are furnished with two or more divisions.



Here's a **CHALLENGE OPEN-END GALLEY** for narrow column matter. The divisions make the openings just the right width for the type used; yet the overhang on the outside makes the galley fit in a standard storage cabinet. The divided galley, with one or more divisions, enables you to double or triple your storage space, effecting a 30%-40% saving on cabinet equipment. A handy galley for any shop.

Job Gallies with open-side and with or without divisions are money-makers. Write today for illustrated literature and data.

—The Solution to Every Printer's Problem of Costs and Replacement

After all, the most important feature in a galley is its ability to stand the gaff of hard wear. And that's the very thing which accounts for the extended superiority of Challenge Gallies. They retain their rigid accuracy throughout years of severe use.

Challenge Gallies make for savings in time and labor—eliminate trouble and frequent replacements—and the divided gallies offer increased storage space . . . all of which tends toward maximum economy.

No matter what kind or size of galley you want, you can get it from *Challenge* — the "Galley Specialists". We offer a complete galley service in helping you to meet serious shop problems, and we invite you to avail yourself of our co-operation and capitalize on our 60 years of experience.

Write today for
information and
when you buy
galleys be sure
"It's a Challenge"

Send for the **PRINTERS' ALBUM**

32 PAGES OF VALU-
ABLE INFORMATION,
FEATURE ARTICLES,
SHOP TALK, ETC. . .

IT'S FREE!

THE CHALLENGE MACHINERY COMPANY

CHICAGO,
17-19 E. AUSTIN AVE.

GRAND HAVEN, MICHIGAN

NEW YORK,
200 HUDSON STREET

KREOLITE

The Floor of Industrial America

THROUGHOUT industrial America, wherever a demand exists for floors that must withstand the maximum of rough use and abuse, regardless of conditions, **Kreolite Wood Blocks** are recognized as the ultimate in toughness, strength, endurance, economy and service.

An outstanding example is found in the country's greatest printing plants where floors are called upon to carry machinery and materials of enormous weight; to stand the tremendous vibration of giant presses running at terrific speeds; to bear strains of ceaseless trucking and to defy even the repeated attacks of molten metal spilled in stereotyping and typecasting.

Representative of the many big printing and publishing organizations using Kreolite Wood Block Floors are:

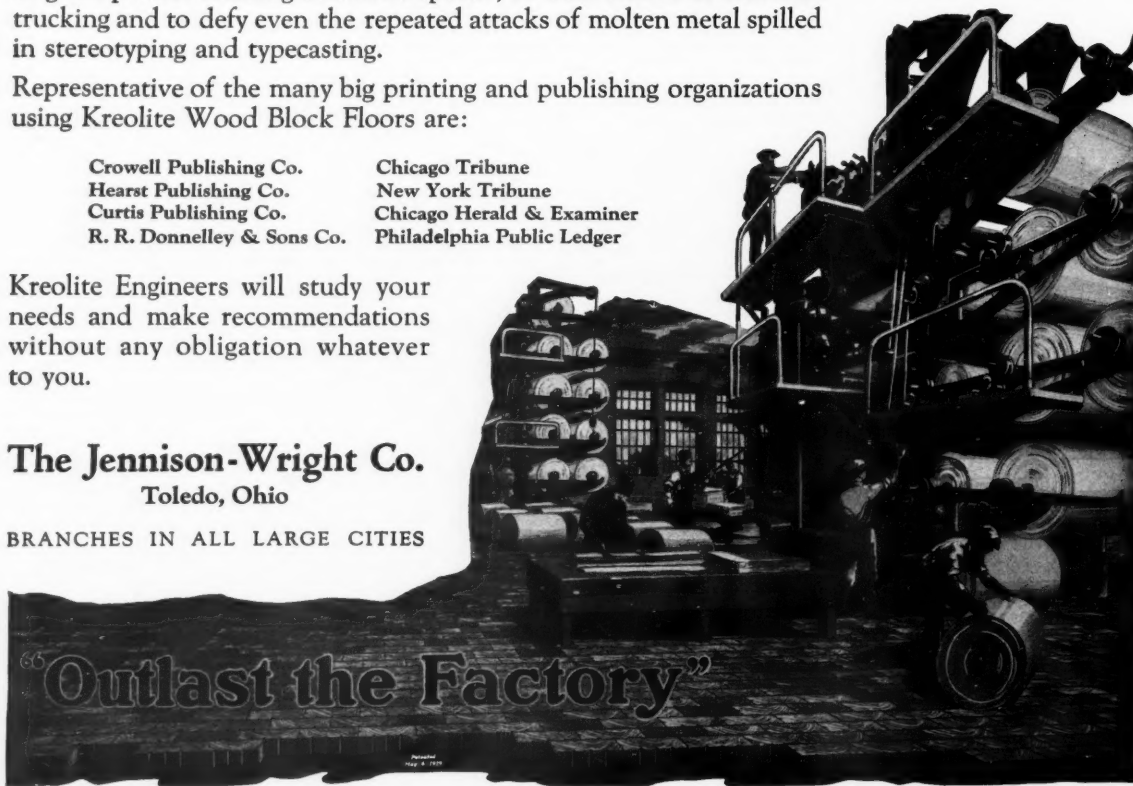
Crowell Publishing Co.
Hearst Publishing Co.
Curtis Publishing Co.
R. R. Donnelley & Sons Co.

Chicago Tribune
New York Tribune
Chicago Herald & Examiner
Philadelphia Public Ledger

Kreolite Engineers will study your needs and make recommendations without any obligation whatever to you.

The Jennison-Wright Co.
Toledo, Ohio

BRANCHES IN ALL LARGE CITIES

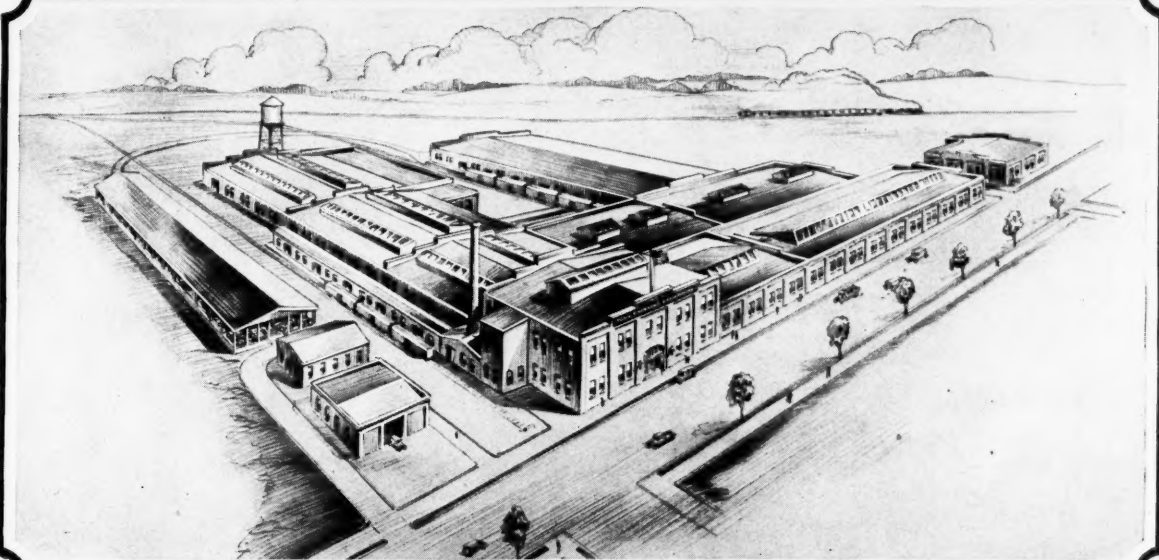


"Outlast the Factory"

FLOORS

WOOD BLOCK

12 PRESSES - 12 FEEDERS

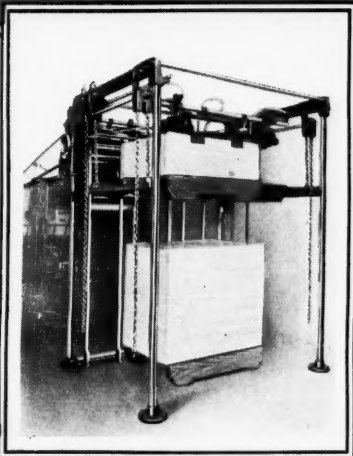


THE YORK PRINTING COMPANY

York, Pennsylvania

Have Equipped Their
Cylinder Pressroom with

DEXTER SUCTION PILE FEEDERS



"The comments of nationally known printers who from time to time have inspected our plant, have always been so generously complimentary to your equipment in our pressroom and bindery that we feel duty bound to give you an expression of our appreciation.

Throughout fifteen years of most pleasant and helpful association, you have assisted us, by your equipment and sensible suggestions, to quality and production records which have played no small part in our unusually sound development.

Our main pressroom operates twelve Miehles, including three two-colors, and twelve of your feeders. When there are more presses there will be more feeders."

THE YORK PRINTING CO., York, Penna.

DEXTER FOLDER COMPANY

28 WEST 23rd STREET, NEW YORK

CHICAGO

CLEVELAND

PHILADELPHIA

ST. LOUIS

BOSTON

SAN FRANCISCO, H. W. Brintnall Co.

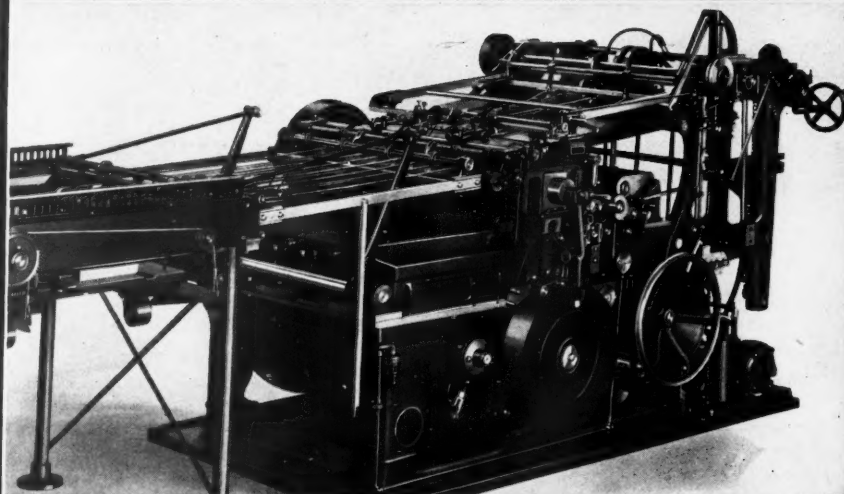
DALLAS, E. G. Myers

TORONTO, Toronto Type Foundry

ATLANTA, Dodson Printers Supply Co.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Prepare for the better business conditions that are certain to come. Don't be caught napping! Investigate this KELLY model when planning pressroom equipment purchases for 1931. Kelly equipped pressrooms have advantages. KELLYS are dependable.



KELLY Automatic No. 1

In quality of output, in production, in pressman conveniences to increase productive time, the KELLY Automatic No. 1 (standard sheet 20x26 inches) is indeed the "pacemaker of the pressroom."

Twenty months of constant operation in printing plants has demonstrated the worth of the No. 1 Kelly as an all-round, sturdy printing unit of exceptional merit

A number of convincing testimonial letters have been received from enthusiastic users. Copies are available at all Selling Houses. Write for them and inform yourself on the success your fellow printers are having with this dependable, speedy, productive automatic.

SOLD AND SERVICED BY

American Type Founders Company

Sold also by Sears Company Canada Limited, Toronto-Montreal-Winnipeg; Camco [Machinery] Limited, London, England; National Paper and Type Company, Central and South America, Mexico, Cuba, Porto Rico and West Indies

SET IN MEMBERS OF THE BERNHARD GOTHIC FAMILY MODERNISTIC STARS



MONUMENTS OF INDUSTRY . . . No. 3
PRINTING & PUBLISHING



The earliest histories of mankind were chipped out laboriously on stone, symbol by symbol. The presses of today record progress with a speed paced to modern achievement. Printing and publishing tell their story through paper—the voice of industry.

Copyright 1931 West Virginia Pulp & Paper Company

See reverse side for List of Distributors

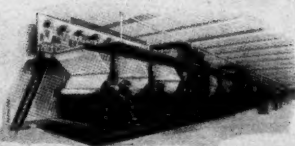
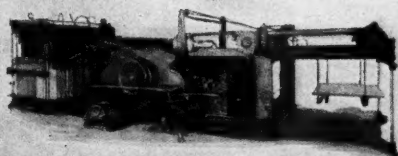
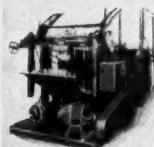
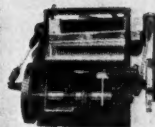
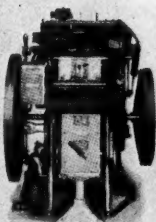
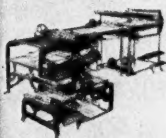
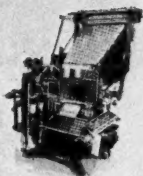
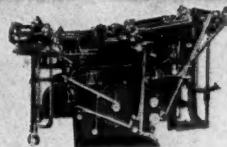
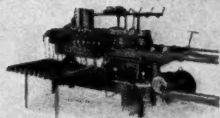
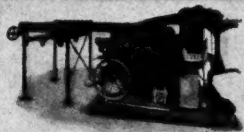
A WESTVACO SURFACE FOR EVERY PRINTING NEED

The MILL PRICE LIST *Distributors of* WESTVACO MILL BRAND PAPERS

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WEST VIRGINIA PULP AND PAPER CO.



Insures
SAFE CONTROL
RELIABLE CONTROL
ECONOMICAL CONTROL

A MAJORITY of the manufacturers of machines used by the printing industry have standardized on Cline-Westinghouse motor and control equipment. Most manufacturers realize that High Grade Electrical Equipment intelligently applied insures efficient and dependable operation of their machines.

The Cline Company have consistently met the control requirements of the constantly increasing variety of printing machines. We are prepared to furnish special motor and control equipment to meet the exacting requirements of every machine in the Printing Industry.

Cline-Westinghouse Equipment is the Standard

CLINE ELECTRIC MFG. CO.

111 West Washington Street, Chicago, Illinois

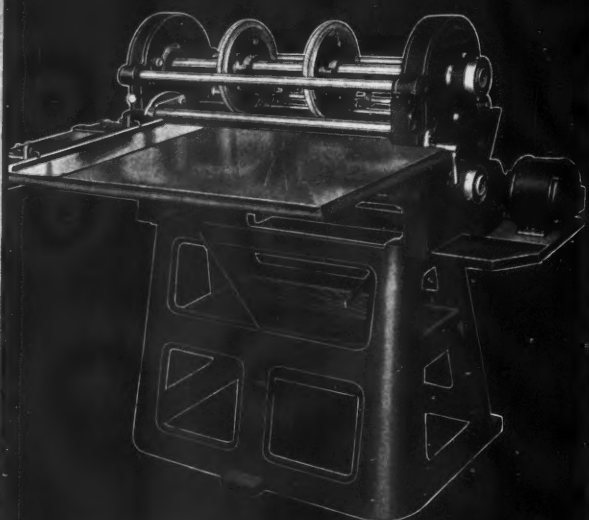
Eastern Office:
 220 East 42nd Street
 NEW YORK CITY, N. Y.



Western Office:
 1st Nat'l Bank Building
 SAN FRANCISCO, CAL.

ROSBACK PONY ROTARY PERFORATOR

(IT MAKES A ROUND HOLE)



But it will more than double your profit
It never leaves your plant for repairs

Built in two sizes:

24-inch with 2 strike heads and
motor complete . . \$550

28-inch with 2 strike heads and
motor complete . . \$650

It will carry up to 5 heads

- *It* will do straight or strike perforating
- *It* makes a round hole
- *It* will perforate from 1 to 10 sheets at a feed—sheets will not stick together
- *It* will accept 40 to 50 feeds per minute
- *It* will perforate small sheets
- *It* will perforate a ream of paper in 3 minutes
- *It* is a strictly commercial jobbing machine
- *It* will save you from 50 to 75% of your present perforating cost
- *It* costs you no more than a high class Vertical Perforator
- *It* costs you no more than the old type Slot Perforator

It's a Baby Brother of the Famous Rosback Round
Hole Rotary Perforator in Use the World Over

F. P. ROSBACK Co.

BENTON HARBOR, MICHIGAN

THE LARGEST PERFORATOR FACTORY IN THE WORLD

No need to "FLY" these sheets

*Clean, Spotless Artesian Bond
Has Unusual Flat-Lying Qualities*

Flat-lying paper is essential to economical production, from the first trim in the cutter to the last handling in the binding . . . "Flying the sheets" and other tricks of the game to overcome curling, slow down production and eat into the profits. Why not start right . . . choose a spotlessly clean sheet that lies flat naturally . . . Choose Artesian Bond.

The unique method of tub-sizing and loft-drying developed for Artesian Bond produces a sheet of unusual flat-lying qualities . . . and a minimum of undue shrinking or stretching. It is an ideal sheet for clean, high speed, profitable bond printing.

Artesian Bond is liberal in rag content. It has strength and bulk without being spongy. It is made with crystal clear spring water . . . the greatest asset a mill can claim . . . It is made with clean, first quality rags and the stock cleaned with centrifugal refiners . . . the most effective method yet developed.

Ask your distributor for samples of this remarkable bond paper. It is nationally advertised and has earned acceptance and standing in all business circles.

A new portfolio of specimen sheets available on request

WHITING-PLOVER PAPER CO., *Stevens Point, Wis.*

ARTESIAN BOND

CLEANEST SHEET OF BOND PAPER



IT IS POSSIBLE TO PRODUCE

Please Mention THE INLAND PRINTER When Writing to Advertisers.



ARTESIAN BOND
The cleanest
sheet of
Bond Paper
it is possible
to produce

A new text-book edited by a nationally-known pressroom authority, has been prepared by Whiting-Plover entitled "Some Practical Information on Printing of Rag Content Bond Papers".

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Lehigh Valley Paper Co.
Division S. Walter, Inc.
BALTIMORE, MD.
The Baxter Paper Co., Inc.
BOSTON, MASS.
Stimpson & Company, Inc.
W. C. Dodge Paper Co.
CHICAGO, ILL.
Midland Paper Company
Mosier Paper Company
CINCINNATI, O.
The Johnston Paper Co.
DES MOINES, IA.
Western Newspaper Union
DULUTH, MINN.
Duluth Paper & Specialties Co.
FARGO, N. DAK.
Western Newspaper Union
FORT WAYNE, IND.
Western Newspaper Union
FORT WORTH, TEXAS
Tayloe Paper Co.
HOUSTON, TEXAS
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MADISON, WIS.
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MENASHA, WIS.
Yankee Paper & Specialty Co.
MILWAUKEE, WIS.
Allman-Christiansen Paper Co.
MINNEAPOLIS, MINN.
Wilcox-Mosher Leftholm Company
MONTGOMERY, ALA.
Mercantile Paper Co.

NASHVILLE, TENN.
Clements Paper Co.
NEWARK, N. J.
Lewmar Paper Co.
NEW YORK, N. Y.
A. M. Capen's Sons, Inc.
(Export)
Forest Paper Co., Inc.
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OMAHA, NEBR.
Western Paper Co.
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RICHMOND, VA.
Cauthorne Paper Company
SIOUX CITY, IA.
Western Newspaper Union
ST. PAUL, MINN.
F. G. Leslie Paper Co.
YORK, PA.
Andrews Paper House
Division S. Walter, Inc.

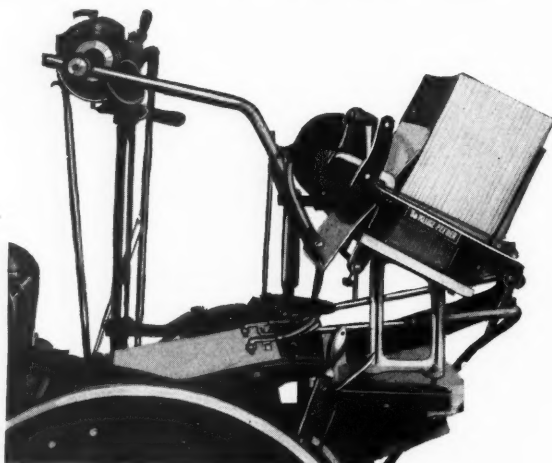
Pacific Coast Distributors
LOS ANGELES, CALIF.
Fred H. French Paper Co.
OAKLAND, CALIF.
General Paper Co.
PORTLAND, ORE.
Carter, Rice & Co.
SALT LAKE CITY, UTAH
Western Newspaper Union
SAN FRANCISCO, CALIF.
General Paper Company
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SPOKANE, WASH.
John W. Graham & Co.
TACOMA, WASH.
Standard Paper Company

BRANDTJEN & KLUGE, INC.

Anything Printable

KLUGE
AUTOMATIC JOB PRESS
FEEDER

that will fit the press can be handled by the KLUGE AUTOMATIC FEEDER. You can promise your "hurry-up" customers prompt and efficient service on any job on any stock—from onion skin to wallboard—with a KLUGE at hand to print it. Envelopes are just as easily disposed of, no matter what their size, shape or stock, or whether they are die-cut or made up. This remarkable versatility is yours at the



lowest possible cost. Printing impressions cannot be produced at less expense than on the KLUGE. No other machine in the shop can turn out your job work with less labor and at a lower upkeep cost. Invite our nearest representative to prove these statements to your satisfaction.

Branches with Operating Exhibits:

KLUGE
AUTOMATIC JOB PRESS
FEEDER

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CHICAGO, 733 S. Dearborn Street
DALLAS, 217 Browder Street
BOSTON, 150 Purchase Street
ST. LOUIS, 2226 Olive Street

DETROIT, 1051 First Street
NEW YORK, 77 White Street
PHILADELPHIA, 235 N. 12th Street
LOS ANGELES, 324 E. Third Street
SAN FRANCISCO, 881 Mission Street

CANADA, Toronto Type Foundry Co., Ltd.

ST. PAUL, MINNESOTA, U. S. A.

SAM'L BINGHAM'S SON MFG. CO.

MANUFACTURERS OF

PRINTERS' ROLLERS

Performance

HAVING associated with them craftsmen experienced in printing production, the Samuel Bingham organization has an intimate knowledge of the printer's problems. They are leaders in developing and perfecting every improvement that has been introduced and are now making all kinds of Printers' and Lithographers' Rollers of unsurpassed quality for every type and kind of press or process.

But for every-day performance, from one year's end to the next, no Printers' Roller has ever been produced that will surpass the performance of Bingham's Composition Roller for the highest quality of work at the lowest roller and ink cost per thousand impressions.

FIFTEEN FACTORIES

CHICAGO

636-720 SHERMAN ST.

CLEVELAND

1432 HAMILTON AVENUE

ATLANTA

274-6 TRINITY AVE., S. W.

DALLAS

1310 PATTERSON AVENUE

DES MOINES

1025 WEST FIFTH STREET

DETROIT

4391 APPLE STREET

INDIANAPOLIS

629 SO. ALABAMA STREET

KALAMAZOO

223 W. RANSOM STREET

KANSAS CITY

706-708 BALTIMORE AVENUE

MINNEAPOLIS

721-723 FOURTH STREET

NASHVILLE

911 BERRYHILL STREET

PITTSBURGH

88-90 SOUTH 13TH STREET

ST. LOUIS

514-516 CLARK AVENUE

SPRINGFIELD, OHIO

COR. EAST AND HARRISON ST.

CINCINNATI

1915 RACE ST.

*Composition Rollers
Cloth-Covered Rollers
Non-Melttable Rollers
Rubber Rollers
Lithograph Rollers
Offset Rollers*

FOR EIGHTY-TWO YEARS BINGHAM'S RELIABLE PRINTERS' ROLLERS



IS QUALITY ROBBING YOUR PROFITS?

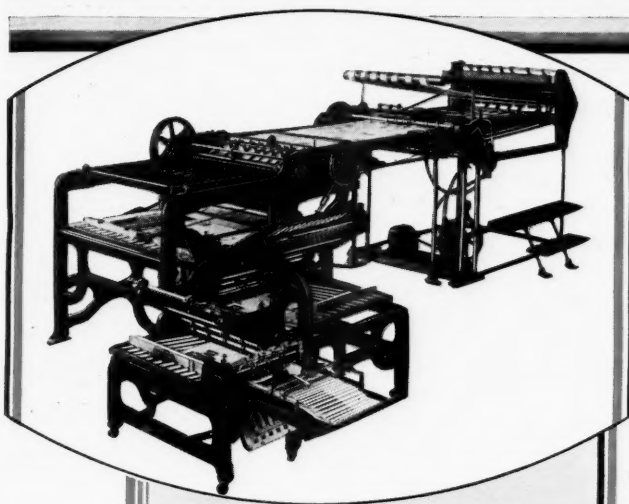
CHECK up your equipment. Check your employees' time sheets. If you are using wood base or worn out metal base and trying to do quality work, then quality *is* robbing your profits. We are plate registering specialists. We offer you Warnock Diagonal, Sterling Toggle or Sterling Small Sectional Systems. A base for every need. With P. M. C. Precision Equipment you can *afford* to do quality work. *It will increase profits.*

Get information on these up-to-the-minute labor-saving bases. Complete details will cost you nothing.

**The PRINTING
MACHINERY COMPANY**
NEW YORK CINCINNATI CHICAGO

Canada: Toronto Type Foundry Co., Toronto.
Great Britain: Wm. J. Light & Co., Ltd., London.
Australia and New Zealand: Carmichael & Co.,
Ltd., Sydney.
Italy: D. G. Vianini & Co., Milan.

The "K" and "O" CLEVELAND FOLDING UNIT



THE MODEL "K" CLEVELAND
(39 x 52" — 10 x 12")

With its nine to eleven folding sections and 39 x 52" sheet size provides folding facilities that are ample for Printing Plants and Binderies doing the widest range of Commercial and Direct Mail literature . . . Whether your larger work is planned for folding one-up, in gangs of two or more up, or in multiple signatures, the Model "K" will fold it . . . On many jobs the Model "K" will save as much as one-third to one-half the folding, inserting, stitching and cutting operations, over any other type of Folder . . . It will fold any form that any other Folder will make and many other forms for mailing and binding in addition.

This Folding Unit will do a wider range of folding than all other types and makes of folders combined, and gives you the opportunity to plan your work for Printing, Folding and Binding in the most efficient, productive and economical way.

THE CLEVELAND FOLDING MACHINE CO

DEXTER FOLDER COMPANY—Sole Distributors
28 West 23rd Street, New York

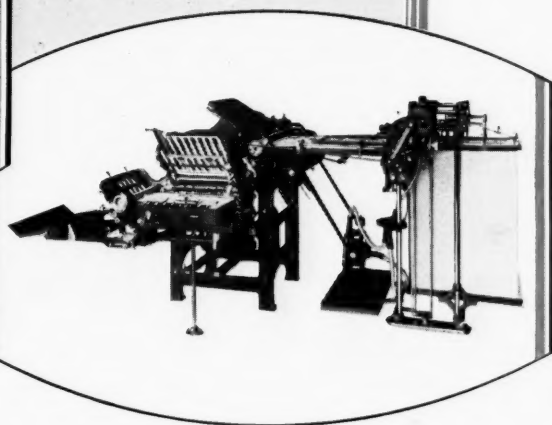
BOSTON PHILADELPHIA
ST. LOUIS SAN FRANCISCO

CHICAGO CLEVELAND
LOS ANGELES SEATTLE

Please Mention THE INLAND PRINTER When Writing to Advertisers.

SIZE RANGE

39 x 52" — 4 x 6"



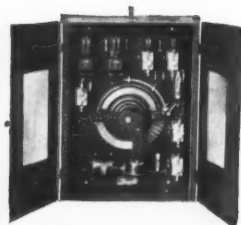
THE MODEL "O" CLEVELAND
(19 x 25" — 4 x 6")

Supplements your Model "K" and relieves it of the great variety of small sheet folding . . . Its seven to nine folding sections give more combinations of right angle and parallel folds, and folds a greater variety of signatures from the full size sheet, than any other small Folder . . . It is the only small Folder equipped with adjustable perforating, scoring and slitting mechanism — a valuable feature that assures accuracy at high speed.

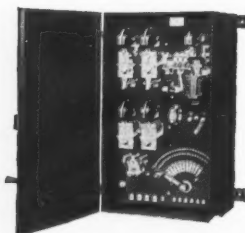
Keep thy Shop and
[The Sayings of



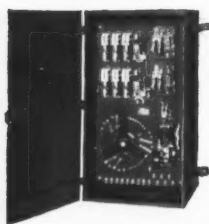
thy Shop will keep thee
Poor Richard]



WHERE the service is d-c., there's a G-E reversing controller like this for 7 1/2- to 15-hp. adjustable-speed shunt- or compound-wound motors. It affords 15 points of speed regulation and is complete for all operations.



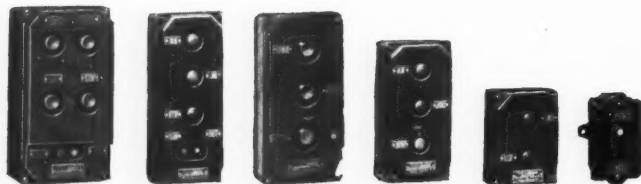
AND, if d-c. full-automatic single-motor control is needed, here's the controller that fills the bill. It's designed to provide complete automatic push-button control for adjustable-speed d-c. motors when operated from suitable push buttons.



BUT, if the service is a-c., here's a sturdy reversing controller that provides high torque and push-button slow-down control of motors driving medium and large flat-bed presses, lithograph presses, waxing machines, and the like.



THEN there's the valuable little CR2960-SY relay for reversing protection. It has prevented "fireworks" on many an installation!



AND don't overlook the full line of G-E push-button stations when modernizing. Here they are in some of their various combinations — "Forward," "Reverse," "Jog," "Slow," "Fast," etc.

Modernization Reduces Costs — Increases Profit

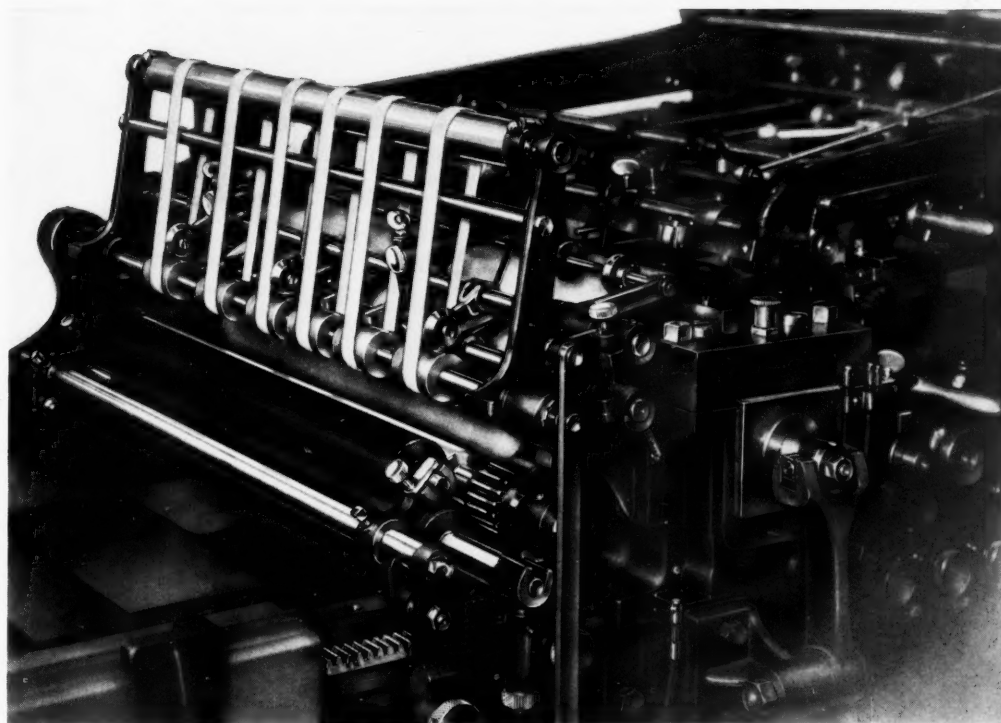
There are a number of ways in which the G-E sales engineer can help you modernize. Ask him about them when he calls; or write the nearest G-E office.

JOIN US IN THE GENERAL ELECTRIC PROGRAM, BROADCAST EVERY SATURDAY EVENING ON A NATION-WIDE N.B.C. NETWORK

GENERAL  **ELECTRIC** 301-68
SALES AND ENGINEERING SERVICE IN PRINCIPAL CITIES

The KELLY Auxiliary Distributor

FOR STYLE B KELLY SPECIAL PRESSES



Attached at the front of the Cylinder, and in combination with the standard distributing and form-inking system, permits handling larger forms than heretofore on a 17x22 inch sheet.

The Kelly Auxiliary Equipment consists principally of composition form roller, composition rider roller and steel vibrating roller, operating continuously.

Ink deposited on the form by the standard Kelly distributing and form-inking system back of the cylinder is taken by the Auxiliary, redistributed and replaced on the form, covering from the tail end (17 inches from gripper edge of sheet), over the major part of the entire form toward the head.

An exclusive feature is the lifting of the Auxiliary form-inking roller just before it reverses near the head of the form and lowering the roller after reversal while it is revolving at the same speed the bed is traveling. The practical effect is uniform color with inks of good covering qualities.

A larger field is opened for the Style B Kelly Special through the use of the Auxiliary. Factory form work, four letterheads up, broadsides, direct

OVER



Kelly Auxiliary Distributor



advertising and miscellaneous printing on a 17x22 inch sheet are handled with splendid results.

After installation, the Auxiliary is attached and detached in a few minutes. There is no lost time in bringing the form roller into proper contact with form.

The regular Kelly form and rider rollers are used on the Auxiliary. The Kelly Auxiliary may be applied by service men to all Style B Kelly Special Presses. Its design harmonizes with the standard mechanical features of the press, and it is applied without weakening any of the regular parts. Efficiency has been proven by months of satisfactory operation.

The earlier model Kelly Presses, built previous to August, 1924, having a cylinder printing surface of 15 $\frac{1}{4}$ inches, may also be Auxiliary equipped, and uniform covering of the 15 $\frac{1}{4}$ inch printing surface around the cylinder obtained. By changing these presses into the Special Model, the full Style B Special covering, mentioned above, is secured.

The Auxiliary Distributor is simple in design and easily handled. There are no parts that are likely to get out of order or that are subject to breakage from normal operation.

SOLD AND INSTALLED BY THE

American Type Founders Company

Also by Sears Company Canada Limited, Toronto - Montreal - Winnipeg; Camco (Machinery) Limited, London, England;
National Paper and Type Company, Central and South America, Mexico, Cuba, Porto Rico and West Indies



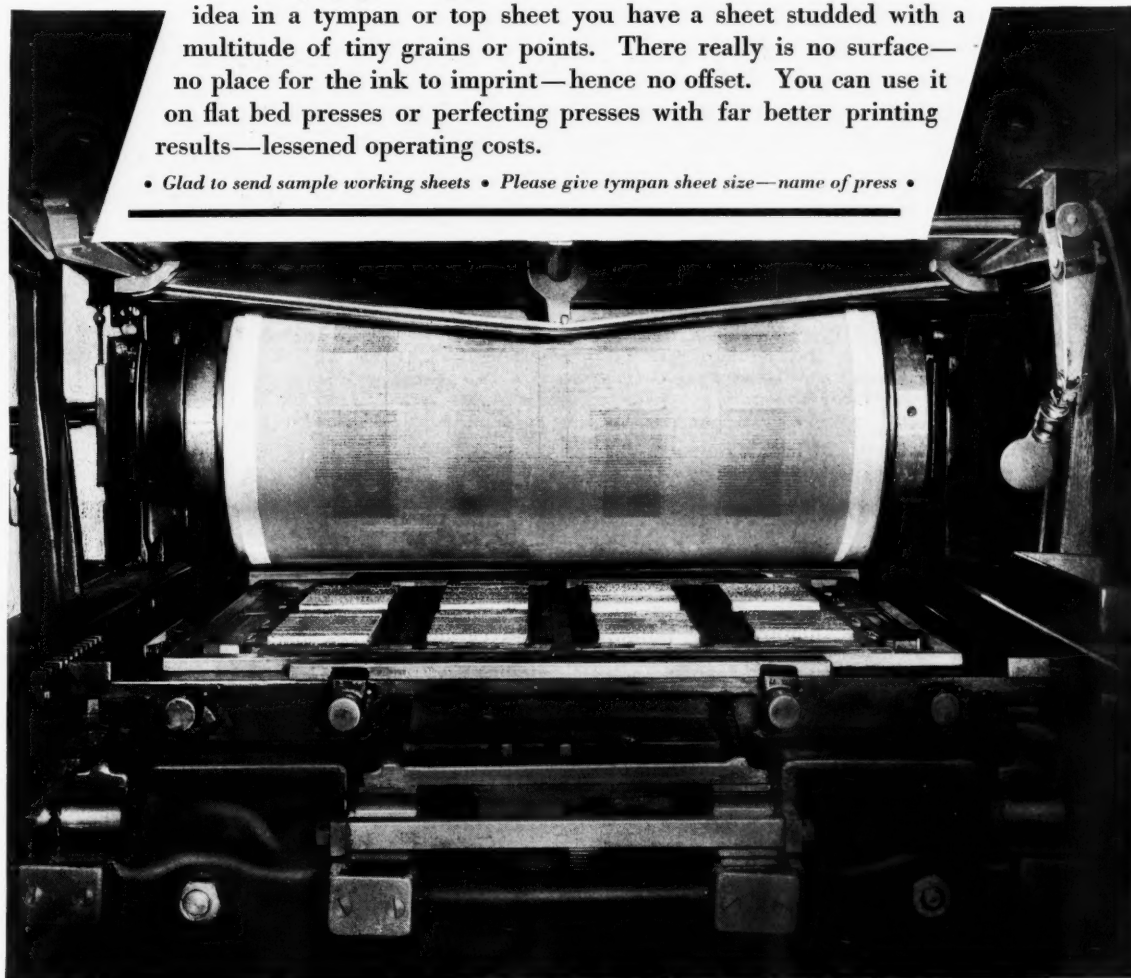
*and Now—*A SUCCESS ON FLAT BED PRESSES

Aloxite Brand Tympan Paper

REG. U. S. PAT. OFF.

HERE are some of the advantages • **Quicker backing up**
• You can back up the sheets without getting any offset just as soon as the ink is set enough to handle • **You can feed immediately after a "skip."** In case of "skip," where the type form prints on the tympan, you can feed the next sheet immediately without washing off the tympan—and without offset. Aloxite Brand Tympan Paper is solving that vexing problem of delay in backing up work on flat beds. It is eliminating offset—the loss of time—the fuss and bother of washing after a "skip"—both mighty good arguments. The answer is that with this new idea in a tympan or top sheet you have a sheet studded with a multitude of tiny grains or points. There really is no surface—no place for the ink to imprint—hence no offset. You can use it on flat bed presses or perfecting presses with far better printing results—lessened operating costs.

• Glad to send sample working sheets • Please give tympan sheet size—name of press •



THE CARBORUNDUM COMPANY • NIAGARA FALLS, N. Y.

REG. U. S. PAT. OFF.

Sales Offices and Warehouses in

New York, Chicago, Boston, Philadelphia, Cleveland, Detroit, Cincinnati, Pittsburgh, Milwaukee, Grand Rapids

(CARBORUNDUM AND ALOXITE ARE REGISTERED TRADE MARKS OF THE CARBORUNDUM COMPANY)

Please Mention THE INLAND PRINTER When Writing to Advertisers.

MR. FINLAY STATES HIS CASE

Telephone Liberty 7800

GEO. H. ELLIS CO. PRINTERS

Incorporated

Established 1873



272 CONGRESS STREET
BOSTON

January 15, 1931.

The American Type Founders Company,
270 Congress St.,
Boston, Mass.

Gentlemen:

This is a letter of appreciation and an admission.

For many years we believed that your Engineering Service was functioning only for the newspapers and not for the commercial printer.

Recently we realized that everything was not well in our Composing-room and Press-room production and costs.

We applied for your Production Engineers' Service, and found it of far greater value than we had believed it to be. Your Engineers saw our manufacturing details from entirely different angles than we had ever seen them. We followed their advice and suggestions, and our plant is now modernized along new lines laid out by them, with special equipment adapted to our particular needs, bringing about a saving in time and labor that has largely reduced production costs and increased output at the same time.

With this experience in mind, we are convinced that there are few printing offices throughout the country that are not losing heavily in their manufacturing by failing to avail themselves of your Engineering Department's gratuitous service.

Yours very truly,

GEO. H. ELLIS CO.

A.W. Finlay
Pres. & Treas.

A.W. Finlay:B




NEW ENGLAND STATES CENTURY OF
PROGRESS EXPOSITION
JUNE 16 to JULY 15, 1931
BOSTON

"New England's Own World's Fair"

PRINTING—The Mother of Progress

AMERICAN TYPE FOUNDERS COMPANY
SELLING HOUSES IN PRINCIPAL CITIES

A WORD TO THE WISE PRINTER....

Any bindery job is more profitable
if it's done on a 

MONITOR

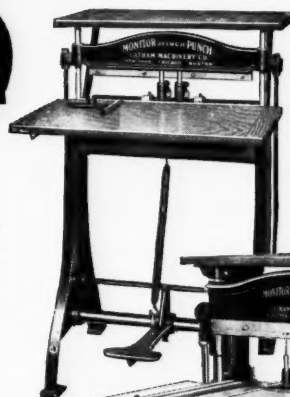


The Monitor Master Stitcher is as fast as the fastest operator can feed it. Has improved table and new narrow stitching head.

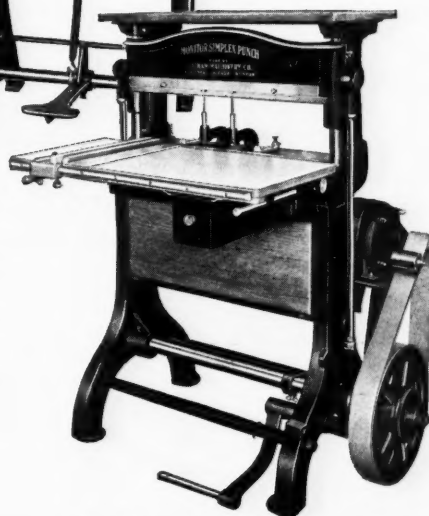


Monitor 20" Foot Power Perforator is a profitable producer for any small shop. Built on same lines as power model.

This is the Monitor Power Perforator with a new automatic feed gauge and a detachable unit that enables you to replace the die in fifteen minutes rather than sending the head back to the factory. An ingenious receiving box and back roll delivery saves time in getting rid of perforated sheets.



At left is the Monitor 20" Foot Power Punch which fully covers the punching requirements of the small shop and is ideal as an overflow unit for larger plants.



Pictured above is the Monitor Simplex Punch that meets the need for a medium-priced, full-width machine. Has the finger-tip lock-up and punches a full 28-inch sheet, any depth throat.

THERE'S only one way to make money these days, and that's to cut down on your cost of production by using up-to-date labor-saving machinery. No matter what kind of bindery work you do or in what quantities, you can do it better and more economically with a Monitor machine. We are specialists in bindery equipment, making a complete line to meet every requirement of price and production. Write today for complete information and ask for specific data.

LATHAM MACHINERY CO.

1147 Fulton Street » Chicago, Illinois

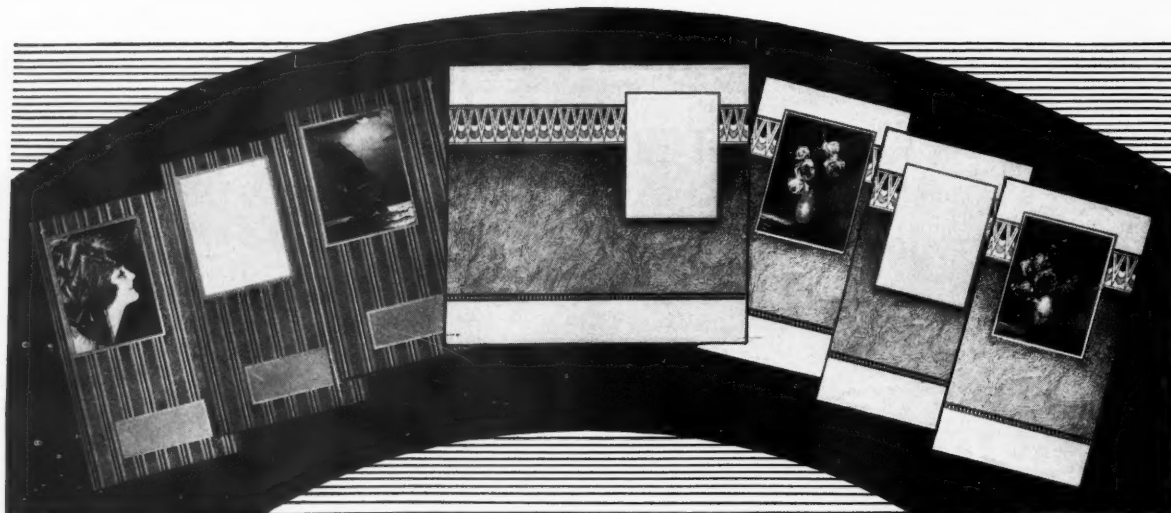
NEW YORK
461 8th Avenue

PHILADELPHIA
1020 Lafayette Building

BOSTON
185 Summer Street

Manufacturers of a complete line of Book and Box Stitchers — Foot and Power Perforators — Foot and Power Punches — Numbering Machines and Embossers

Please Mention THE INLAND PRINTER When Writing to Advertisers.



BOOKLET COVERS · FOLDERS

*Smart ... Beautiful ... Colorful
Adaptable to dozens of uses*

■ How often have you been called upon to produce a dressy Booklet or Folder and been totally at a loss to know how to handle the cover economically. Good art work is not only costly but difficult to obtain. Color plates and color press work run into money. *But with GOES Art Advertising Booklet Covers it's different.* Expense is reduced to a minimum. Time is saved. Worry and responsibility eliminated. No art work to worry about. No color plates to make. No colors to run. These beautiful, colorful covers have been designed for overprinting . . . always in stock . . . ready for immediate shipment. ■ *The Art work is the best obtainable.* Rolf Armstrong, Ribcowsky, Streckenback . . . all familiar and respected names . . . and others of outstanding ability. Art work far beyond the average reach. Produced in six colors and gold, by the GOES Direct Process of Offset Lithography, these Booklet Covers bring to you the best there is in the field of Art at prices you can afford to pay. ■ Suggest them for Booklet Covers—Programs—Menus—Price Lists—Folders—Envelope Stuffers—Bank Statements of Conditions—Announcements—Bridge Tallies—Game Schedules—and for innumerable other purposes. ■ *Send for samples and prices.* Illustrated are 6 styles [flat size $6\frac{1}{4} \times 7$] folded to $3\frac{1}{2} \times 6\frac{1}{4}$. Here is a worthwhile, readily salable, mighty profitable addition to GOES ever increasing line of Printers' Helps. Write today for samples and prices.

Goes

LITHOGRAPHING COMPANY
35 West 61st Street :: Chicago

No more excessive waste due to stretching or shrinking of paper stock.

No lost time in registering—regardless of number of colors.

Increased speed of press work due to free flowing ink and elimination of "static."

Freedom from offsetting difficulties.

Speedier, smoother folding.

Constant maintenance of delivery schedules.

... *Savings*
enough to more than cover
an investment in



Any printing executive who is constantly faced with the problem of production costs, can compute the extent of such savings in his plant. To the total of these extra economies must be added the intangible value of customer good will that must accrue from the improved quality of printing and customer service.

Compare the total of these ad-

vantages in their dollar and cents value to the installation and operating cost of a *Coolairco* System designed for the particular plant requirements. Do this and you will readily understand why more and more printing and lithographing plants are becoming *Coolairco* equipped plants—investing in assured savings and added profits.

For information—facts, figures—write our nearest office

THE COOLING & AIR CONDITIONING CORP.

11 West 42nd Street, New York, N. Y.

CHICAGO

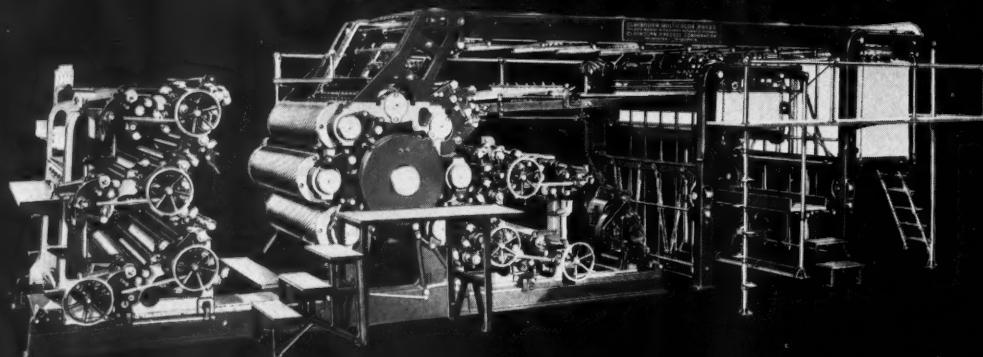
CLEVELAND

PHILADELPHIA

LOS ANGELES

Please Mention THE INLAND PRINTER When Writing to Advertisers.

FOR *New* Accuracy AND LOW COSTS



in Multicolor Printing....

THE achievements of Claybourn's Multicolor Precision Presses are a matter of record . . . the cost sheets show a minimum of make-ready time required . . . they show close register, new accuracy and increased speed of runs . . . all resulting in lower printing costs.

In the Claybourn is found the most modern . . . most compact . . . most accessible multicolor press ever produced — It is the only five-color printing unit of its size ever manufactured. Think of it — all rollers on this press can be automatically thrown off while in operating position . . . it has an automatic oiling system and an automatic trip. These machines are built in sizes 46¼ x 71 and 38 x 52.

Claybourn Precision Presses are built in one, two, three, four and five-color units — they are tried and proven and are cutting costs for many of America's leading printers.

CLAYBOURN PROCESS CORPORATION
Originators of Precision Printing and Plate-Making Machinery
Milwaukee, Wisconsin

CLAYBOURN
PRINTING & PLATE MAKING MACHINERY

LIST OF OUTSTANDING CLAYBOURN PRECISION MACHINERY

| | |
|--|---|
| Precision Double Head Curved Plate Shaving Machine. | Non-Stretch Plate Curving Machine (Plate Bender). |
| Precision Curved Plate Power Proof Press. | Gauging Machine. |
| Precision Curved Plate Routing Machine. | Precision Double Head Flat Plate Finishing Shaving Machine. |
| Precision Lead and Mat Moulding Press 1 to 2000 tons capacity. | Precision Hand and Power Proof Presses. |
| Precision Combination Roughing and Shaving Machine. | Curved Plate Re-Forming Machine. |
| Precision Boring Machine. | Precision Power Automatic Multicolor Proof Press. |
| Hot Curved Finishing Saddle. | Precision Multicolor all size rotary high speed printing presses 1 to 5 colors; sizes 38" x 52" and 46¼" x 71". |
| Curved Plate Finishing Tools, Saddles and Slabs. | Special Printing Presses. |
| Combination Solidifying and Straightening Press. | Precision Spiral Grooved Plate Cylinders. |
| | Precision Blocks and Hooks. |

Let us send you a copy of "Operating Modern Machinery", an authoritative treatise on Printing and Plate-Making Equipment written by L. W. Claybourn.



PROFIT DIGGER NO. 2

ENVELOPES help salesgirls make daily reports

"on the Run..."



INDIVIDUAL SALES are listed at the top, the day's totals below. At 5:30 the salesgirl puts her duplicate slips in the envelope, and her daily sales report is ready to turn in.



THE ENVELOPE VICTORY is the watch repair department. Your watch can't be mailed or its delivery date overlooked when it's covered on and placed inside a repair record envelope.

THE PAPER BILL. Check's, bills, or orders slide into the time-saving Memo-Envelop envelope. The transparent window is made out of the same solid sheet as is the body of the envelope.



THERE ARE HUNDREDS OF SIZES in the U. S. E. line, an envelope for every purpose and at every price.

WHEN PAPER GOES ON A YEAR! Photograph shows the Elmsford Tearing Tester, one of the many laboratory instruments that constantly check the quality of all the U. S. E. guaranteed envelopes.

U. S. E. GUARANTEED
Envelopes

UNITED STATES ENVELOPE COMPANY
SPRINGFIELD, MASS.

With thirteen manufacturing divisions covering the country

SELLS

FOUR ENVELOPES

FOR YOU!

I HAVE

- customers who mail bills
- customers who mail checks
- customers who repair products
- customers who keep records

Count your customers in each of these groups... and you have a live prospect list for the four envelopes pictured in the advertisement above... the second in the U. S. E. envelope general magazine series.

And that's not the end of the U. S. E. envelope story this month. There's a lot more in the broadside we mailed you the other day... suggestions for selling these four envelopes, a sample of one of them.

If you didn't get your copy, write us today for Broadside No. 2. If you did, send back the envelope for extra samples right away. We don't want a single printer to miss out on the plans for earning more money on envelopes in 1931.

UNITED STATES ENVELOPE COMPANY, SPRINGFIELD, MASSACHUSETTS

The world's largest manufacturers of envelopes. With thirteen manufacturing divisions covering the country

Please Mention THE INLAND PRINTER When Writing to Advertisers.

U. S. E. GUARANTEED
Envelopes

THE CHANDLER & PRICE 10x15 CRAFTSMAN PRESS

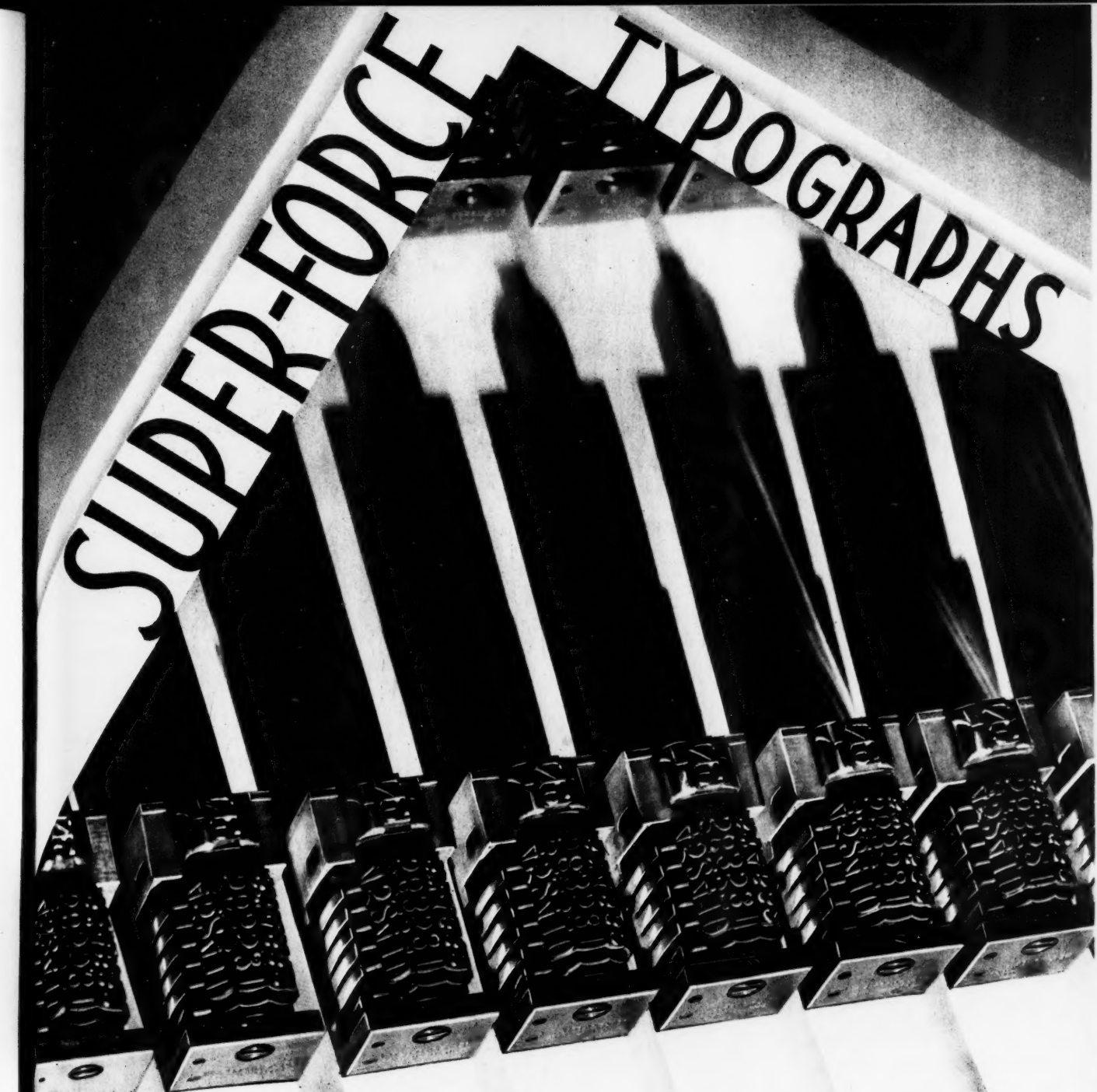
with one-piece frame



Speedy . . . ruggedly constructed to provide unusual impression strength . . . this 10 x 15 press is an ideal all-purpose machine . . . capable of handling an exceptionally wide range of work. Fully equipped with four rollers, two vibrators, brake and new style fountain. A press for out-of-the-ordinary work as well as the every-day jobs. The Chandler & Price Company, Cleveland, Ohio.

**CHANDLER & PRICE
PRINTING PRESSES
AND PAPER CUTTERS**

SUPER-FORCE TYPOGRAPHS



"Semper Idem", if you remember your Caesar, was Latin for "always the same". Not a very exciting thought, maybe. Yet it's the watchword of Wm. A. Force & Company. ¶ Every last "Super-Force" is made the same, from the same high-quality materials, by the same standards of skill and simplicity, to sizes and measurements that never vary—not one iota. ¶ Means something, this sticking to well-found practises. For the "Super-Force", built for the job from case to comb-spring, gives skip-free performance on modern hit, run and repeat presses that are sure death to ordinary typographs. Means more, when we tell you that while every "Super-Force" carries a money-back guarantee, not a solitary one has ever been returned with "skip" trouble. And the price for the 5-wheel model is only \$11.00—for the 6-wheel, \$14.00. ¶ A helpful policy, this "Semper Idem", and a sort of profit insurance on your future numbering jobs.

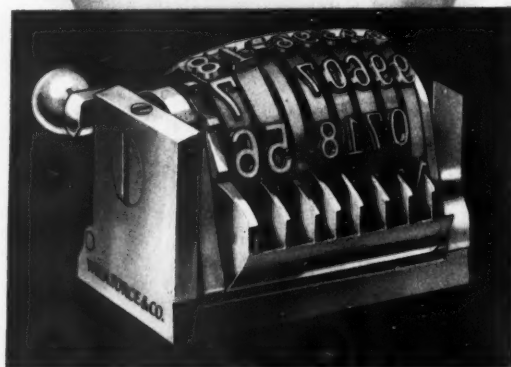
No Numbering job Too Difficult *for* FORCE

EVERYBODY, now and then, bucks up against a real stickler of a numbering job. A tough one, sure, but one with plenty of profit on it... if only you could figure out how to do the thing. And the odds are you hammer it out some round-about way that eats up all those choice profits, and costs about six times what you dare charge for it. Which is foolish, to say the least.

For Wm. A. Force & Company have in their midst a staff of engineers who make it their business to learn all about the numbering troubles that visit themselves on printers. Out of hundreds of past experiences these men have developed many special machines and set-ups for doing hard jobs the easiest, simplest way—which often has been to use material from the hundreds of special-purpose machines carried by



This stock Model 35 Duplex typograph for flat bed presses prints a book and sheet number automatically at the same time.



Specially made for use on high-speed rotary presses, to do the same job as the Model 35, this stock model Duplex-Convex typograph is made also with regular flat or straight face.

"Force" in stock. And from past battles fought and won in press-rooms throughout the country, these same men have acquired enough ideas to help them figure out the economical and practical way to number anything on any press.

Just the fellows, then, to turn to for help. So try 'em when you bump into the very next stickler. Their services are free for the asking; all you have to do is describe your puzzle. And if they don't tell you how to do the job, and do it right, then we'll quit making numbering machines.

But we take a lot of pride in our business, and we'd never agree to give it up if we thought there was a remote chance we'd have to. So remember that. Hand over your worries to us, and watch how we prove that no numbering job is too difficult for "Force".

William A. FORCE & Company, Inc.

105 Worth Street, New York City

180 No. Wacker Drive, Chicago

573 Mission St., San Francisco

With this melting pot



.....and these heating units

*you can electrify your
entire electrotype foundry*

THE electric melting pot will take care of your flat casting and job casting. Once you've used it, you'll never want to go back to a fuel-heated pot.

The lead-sheathed immersion unit will automatically keep your nickel-plating baths at the exact temperature required for uniform nickel deposits.

The electrotype unit can easily be installed in your electrotype-metal melting furnaces to provide convenient, clean, absolutely uniform, electric heat.

The immersion unit can be screwed into your steam boiler beneath your warming tables and in your water or lye pots used for washing plates.

The electric strip heaters are ideal for wax-conditioning cabinets, wax-shaver knives, embossing machines, and glue tables.

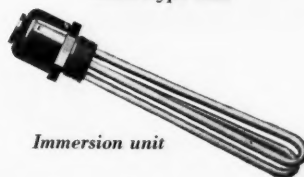
Ask your nearest G-E office to show you how you can slip these heating units into your electrotyping equipment and thereby enjoy all the advantages of electric heat. It requires very little time to make the change-over, and the cost is most reasonable.



Lead-sheathed immersion unit



Electrotype unit



Immersion unit



Strip heater

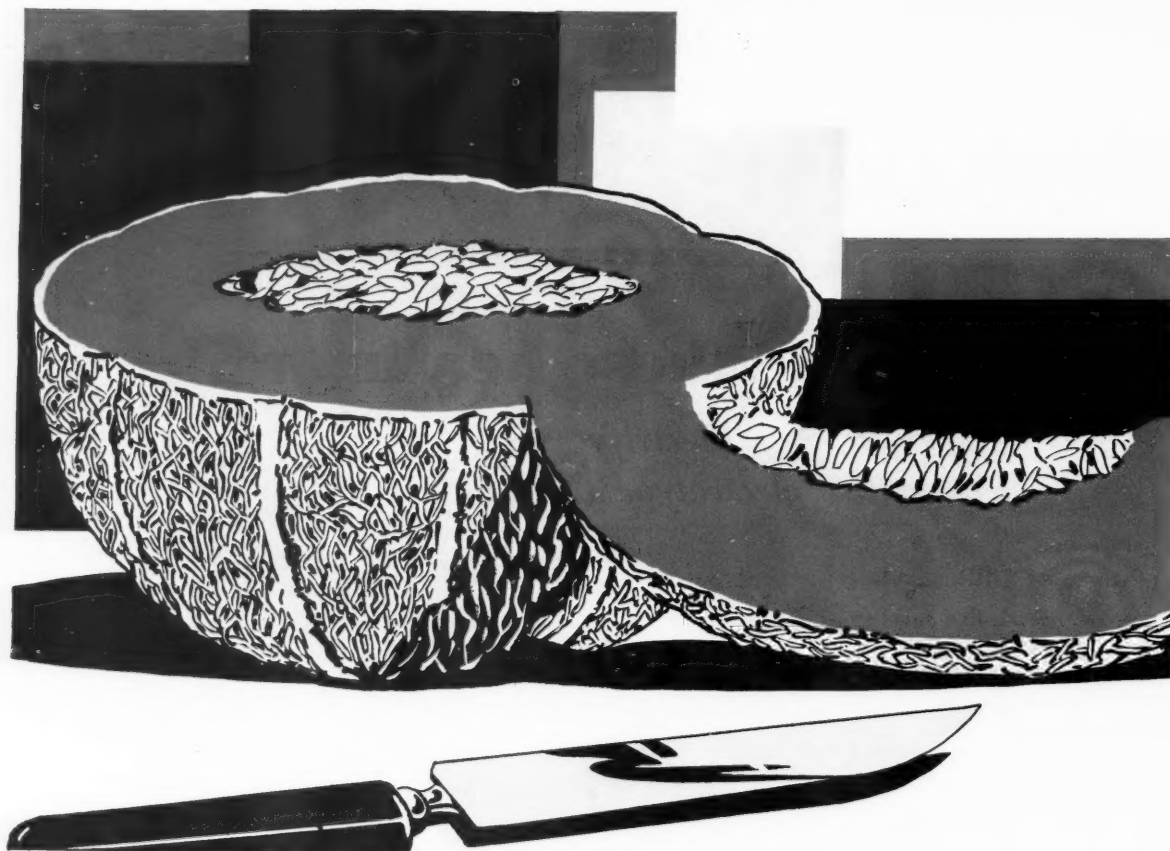
JOIN US IN THE GENERAL ELECTRIC PROGRAM, BROADCAST EVERY SATURDAY
EVENING ON A NATION-WIDE N.B.C. NETWORK

GENERAL ELECTRIC

570-155

Please Mention THE INLAND PRINTER When Writing to Advertisers.

25



Picture Your Product

It is difficult to arouse reluctant appetites with plain black and white, but *color* adds to the natural appeal of any food product.

Picture your product on one of *Chieftain's* sixteen attractive colors. They create for food advertisements that atmosphere which impells the thought . . . "It looks good enough to eat."

Write for samples of *Chieftain's* full color range.

NEENAH

CHIEFTAIN BOND

{Use envelopes to match your stationery}

DISTRIBUTORS

ALBANY, N. Y. Potter-Taylor Paper Corp'n
BALTIMORE, MD. Barton, Duer & Koch Paper Co.
BOISE, IDAHO. Blake, Moffitt & Towne
BOSTON, MASS. Carter, Rice & Co., Corp'n
BUFFALO, N. Y. Holland Paper Co.
BUTTE, MONT. Ward-Thompson Paper Co.
CHICAGO, ILL. Parker, Thomas & Tucker Paper Co.
CINCINNATI, OHIO. Standard Paper Co.
CLEVELAND, OHIO. Petrequin Paper Co.
COLUMBIA, S. C. Epes-Fitzgerald Paper Co.
DALLAS, TEXAS. E. C. Palmer & Co., Ltd.
DENVER, COLO. The Carter, Rice & Carpenter Paper Co.
DES MOINES, IOWA. Carpenter Paper Company of Iowa
DETROIT, MICH. Whitaker Paper Co.
DULUTH, MINN. John Boshart Paper Co.
FRESNO, CALIF. Blake, Moffitt & Towne
HOUSTON, TEXAS. E. C. Palmer & Co., Ltd.
INDIANAPOLIS, IND. Century Paper Co.
JACKSON, TENN. Martins-Currie Paper Co.
KANSAS CITY, MO. Kansas City Paper House
LANSING, MICH. Weissinger Paper Co.
LONG BEACH, CALIF. Blake, Moffitt & Towne
LOS ANGELES, CALIF. Blake, Moffitt & Towne
LOUISVILLE, KY. Southeastern Paper Co.
MEDFORD, ORE. Blake, Moffitt & Towne
MILWAUKEE, WIS. The E. A. Bouer Co.
MINNEAPOLIS, MINN. Minneapolis Paper Co.
NEW ORLEANS, LA. E. C. Palmer & Co., Ltd.
NEW YORK CITY. F. W. Anderson & Co.
OAKLAND, CALIF. Blake, Moffitt & Towne

OKLAHOMA CITY, OKLA. Kansas City Paper House
OMAHA, NEBR. Field-Hamilton-Smith Paper Co.
PHILADELPHIA, PA. D. L. Ward Co.
PHOENIX, ARIZ. Blake, Moffitt & Towne
PITTSBURGH, PA. Brubaker Paper Co.
PORTLAND, ORE. Blake, Moffitt & Towne
PROVIDENCE, R. I. Paddock Paper Co.
PUEBLO, COLO. Colorado Paper Co.
RALEIGH, N. C. Epes-Fitzgerald Paper Co.
RICHMOND, VA. Epes-Fitzgerald Paper Co.
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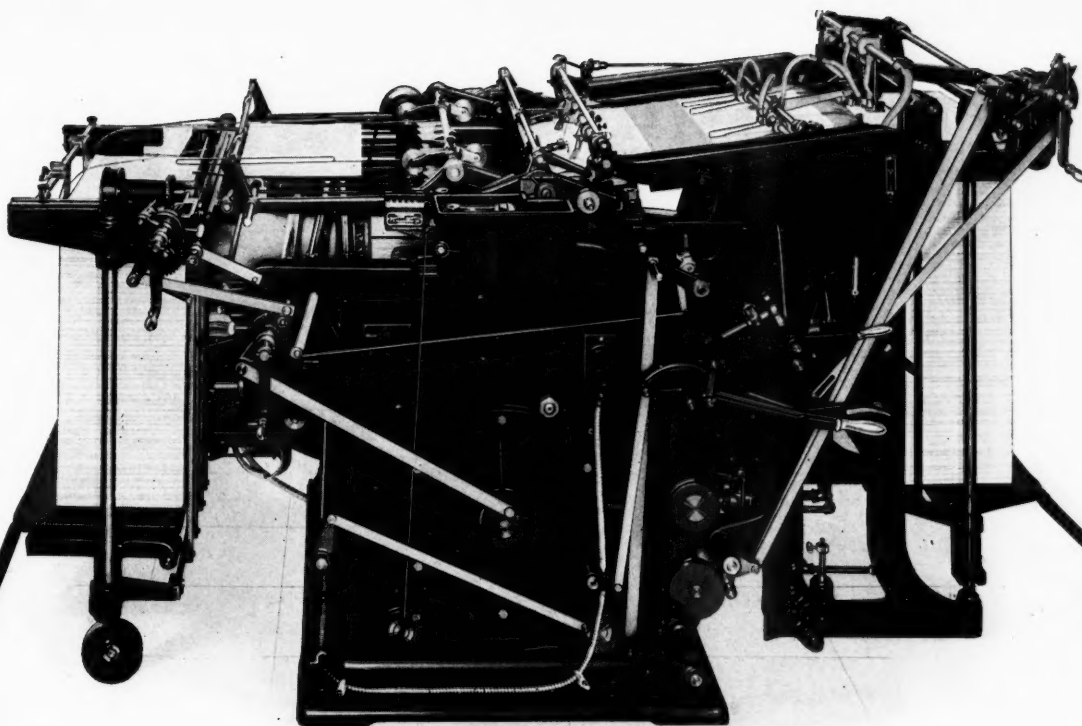
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The Inland Printer

J. L. FRAZIER, EDITOR
M. F. BALDWIN, ASSOCIATE EDITOR

*The Leading Business and Technical Journal of the World
in the Printing and Allied Industries*



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The Inland Printer

THE LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD
IN THE PRINTING AND ALLIED INDUSTRIES



Volume 86

MARCH, 1931

Number 6

What Would a New Copyright Law Mean to Printers?

By WALDON FAWCETT

WHETHER the spirit of revolution is to prevail in 1931, or in 1932, or at yet a later date, the printing industry is in for a shake-up of the traditions of copyright. The authors and the designers and various sympathetic interests are dead set upon drastically overhauling Federal machinery for the protection of so-called "intellectual property" and "industrial property." They have won over a majority of both branches of Congress to their way of thinking. Therefore it only remains to arrange the details, albeit this is a time-consuming task.

Judging from the inquiries made at Washington, many members of the printing and allied industries were mystified or confused when the news went forth a few weeks ago that the House of Representatives had approved what was described as a "revision" of the copyright laws. Only a few months before, onlookers in the industry had word of what was hailed as an epochmaking extension of the copyright system. No wonder that, with the fresh development, the scene appeared blurred. So the situation suggests that, since all printers are due to be affected by any and every version of copyright

legislation, it is time to take stock of the current program of readjustment.

Printers require at this juncture the more accurate perspective on copyright, for there are in state of transition two separate and distinctive species of copy-

Congress is considering the enactment of a new copyright law, and already the House has approved it. What does such legislation mean to the printer and to others in the fields of the graphic arts? Waldon Fawcett has surveyed the situation, and his article presents the important facts authoritatively for you. It is to your interest to read this

right. The bill which passed the House of Representatives in the spring of 1930 has as its purpose the creation of a system of design copyright—that is to say, a form of copyright shelter specially devised to safeguard from imitation the ornamental designs (including the surface designs) applied to or embodied in articles of manufacture. Design copyright is destined to replace the present system of design patents which has been in ex-

istence, with indifferent results, for many years. In its pattern and designation, design copyright will represent a wholly new phase of copyright principle and practice, as it is at the present outlined. Set over in a distinct contrast against

the institution of design copyright is the general-copyright project to which the House of Representatives has accorded its approval this winter. General copyright is the old copyright so familiar to every printer, but it here appears in an expanded and altered form. For years the existing copyright system has been exposed to an ever-increasing fire of criticism on the ground that the arrangements for safeguarding creative work were inadequate and unsuited to modern conditions—more particularly

since the facilities of communication or dissemination have been so transformed by the advent of the radio, talking pictures, and television. The General Copyright Revision Bill is a studied effort to tinker with the time-honored copyright instrument to make it give more varied and versatile service, and at the same time to give the United States membership, for the first time, in the league of nations for copyright protection.

To have the background in focus, printers must needs distinguish sharply between design copyright, which is a copyright covering the applied arts—labeling it “industrial property,” if you will—and general copyright, which is applied for “intellectual property,” or the fine arts. And both of these institutions are to be sharply differentiated from yet a third species of copyright with which printers likewise make contact—the copyright covering labels and advertising prints. This last member of the trio is not to be slighted, but is of less immediate interest because it is not in process of construction or reconstruction as are the other two copyright forms.

Within recent months readers of THE INLAND PRINTER have been made acquainted with the scope of the proposed system of design copyright which would embrace all manner of package forms, advertising designs, faces of type, etc. Seemingly the time has now come when the scrutiny of the graphic-arts circles should be turned upon the twin—general copyright revision. If the latter has been neglected it has perhaps been due to a widespread feeling of skepticism regarding the venture. General copyright revision has been under discussion for so many years, and it has produced so many controversial issues or angles, that its definite advance in status came as a real surprise to many when the House of Representatives accepted the measure as approved by the Authors League of America and sympathetic reformers.

Now the printing industry is face to face with a concept of intellectual property which is distinctly to be reckoned with. The measure, as approved by the House in the Seventy-first Congress, may be changed in the Senate. If the project goes over to the Seventy-second Congress, necessitating a fresh start from scratch, touches may be added in the House. But it is a fair assumption that when the new edition of general copyright wins through it will bring the features that are now discernible as of chief practical significance to all printers and their allies in the graphic arts.

Foremost among the new departures is the provision for what is known as “automatic copyright”—a quite radical departure from the present conception of the foundation of copyright. Bluntly put, automatic copyright contemplates copyright for everything from the time

of its making, without any reference to publication and also without formalities. The proposed law eliminates most of the red tape heretofore encountered by the author, illustrator, typographical designer, or other creator—the ritual as to notice, registration, deposit, etc. It is stated in so many words that this sweeping inherent copyright as to writings published or unpublished exists “in any medium or form, or by any method through which the thought of the author

★ ★ *A Copy Suggestion* ★ ★

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WITH the man who keeps quiet about his business. You can never be sure that others know what you have to offer unless you tell them. That is why we keep telling you about our printing business. “Bramwood” printing can be utilized to your advantage in telling others about your business

Cover-page advertisement from *Bramwoods*, house-organ of The Bramwood Press, Indianapolis

may be expressed.” There is, at that, no abandonment of the principle of classification of copyright matter. It is stipulated in a later section of the bill that each application for entry shall state to which class of work the material to be copyright-registered belongs—whether to books, periodicals (including newspapers, maps, prints, and pictorial illustrations), reproductions of works of art (including engravings, lithographs, photoengravings, photogravures), etc.

The second outstanding fundamental change projected by the new copyright law in the making is the inauguration of “divisible copyright.” By a simple system of assignment or license every separate right granted by the law will or may come to be the subject of separate ownership without reference to other rights. For example, the right of publication may belong to a printer, whereas the right of public performance (in the case of, say, a musical or dramatic composition) might belong to another party. At first glance it might appear that this innovation, radical as it is in

its way, would not affect printers extensively. In actual operation, though, it is expected to relieve the printers of much bother and detail which have been theirs under the present system, which regards copyright as one indivisible property right and puts upon the printer, as the first purchaser of original matter, whatever formalities may be necessary for a splitup of the reproductive privileges.

Printers stand to gain unmistakably by the revision of the term of copyright. The present term, under the Copyright Act of 1909, is based upon publication and is twenty-eight years, plus a possible renewal of twenty-eight years, making a total of fifty-six years. Under the new arrangement there is no necessity for renewal inasmuch as the original term is for the life of the author, if living, and for a period of fifty years after his death. Where the author is not an individual but, say, a printing house in its corporate capacity, the term, under the prospective schedule, would be fifty years from the date of completion of the work.

When the new bill was under discussion at Washington a New York City printer drew a graphic portrayal of the troubles that sometimes harass a printer in the matter of copyright renewals as at present required. Said he: “If you have purchased the rights outright, as happens occasionally, after twenty-eight years it may be impossible to locate the heirs of the author. You may not renew in your name, although you have bought and paid for all of the rights. You must renew in the name of some heir of the author, and it may be quite impossible to trace the heirs, especially when these heirs happen to be abroad.”

Something of the deepened meaning for printers which would be found in a revised and expanded copyright statute would be seen in the enlargement of the subject matter of copyright. This extension would be accomplished partly by the broadening of the language in the general provisions of the act, and partly by the addition of specific classes. A case in point is the addition of works of architecture and designs for architectural works. Just here it might be added that in connection with the architectural listing appears one of the reservations which throughout all the text of the bill afford comfort and security to printers innocent of any wrong intent. It is stipulated that the copyright of a work of

architecture shall cover only its artistic character and its design and shall not prevent the making or publishing of illustrations which are not in the nature of architectural drawings or plans.

For many printers the climax of interest in the new copyright is found in the so-called "manufacturing clause." This subject is the more interesting because the terms of the manufacturing clause in the earlier legislation were one of the features which had prevented the United States from entering the International Copyright Union signed at Berne, Switzerland, in 1886 and revised at Berlin in 1908. Inasmuch as participation by the United States in this league of nations is one of the objectives of the new legislation it is obvious that a compromise was necessary in regard to the manufacturing requirement.

That composition of the differences of opinion was the subject of negotiation from the outset, some six or eight years ago, of the present movement for revision. Numerous printers hold to this day their original belief that if copyright be not hedged about with the necessity of printing here in America we would have a flood of books from low-cost-production plants abroad. Whether this view is correct, or whether there is foundation for the contrary view held by a few to the effect that the manufacturing demand has hindered much more than it has helped the cause of printing, the fact stands out that in the working-out of the present program a generous spirit of accommodation has prevailed.

The net result is that the proposed bill keeps the manufacturing clause in operation so far as the American authors are concerned. Section 28 of the bill provides that the text of all books and all periodicals shall be printed from type set within the United States or its dependencies, either by hand or by the aid of any kind of typesetting machine, or from plates made within the limits of the United States. Similarly it is required that if the text be produced by lithograph, mimeograph, photogravure, photoengraving, or any process of manufacture hereafter devised, the process shall be wholly performed within the United States, as shall be the printing and binding. Affidavits will be required under the manufacturing clause, these affidavits to state the establishment in which type is set, plates made, etc. The

revised manufacturing clause makes the necessary concession of exempting foreign authors from the demand of support for our domestic printing industry, but this indulgence is hedged about by provisions in the bill calculated to prevent any abuse of the privilege to the

earlier stages of negotiation resulting in the coalition copyright bill was perhaps due to the fact that most of the American printing and publishing houses are not equipped to produce the maps that they incorporate in their publications, but contract for these maps with one of

Comments of Louis Flader on the Proposed New Copyright Law

Dear Mr. Frazier:

I received a letter from Mr. Horgan a couple of days ago calling attention to the proposed copyright law and in checking over the matter found the situation just about as he described it; namely, one of grave danger to photoengravers as well as some other people. I immediately reprinted Horgan's article from the December, 1930, issue of *The Inland Printer* and sent it out with a letter to all photoengravers in the United States. Copies of both are enclosed.

This matter in all likelihood would have escaped my attention, although in a general way I did know of its provisions when it was first introduced before Congress. It seems that the authors of every description got everything they wanted and a lot to which they were not entitled. The newspapers and publishers let themselves down easy as usual and made flesh of themselves while at the same time making fish of everybody else. That provision which lets out the printer as an innocent infringer is a pippin. Those who had the matter in charge certainly knew that the printer has nothing to print until

somebody first furnishes him type and illustrations. Since illustrations enter as largely into printing as they do, you would imagine that ordinary decency would have caused the gentlemen to include the photoengraver with the printer, since he most certainly merits the same treatment, and particularly if he comes to be an infringer it is more than likely, and in the majority of cases, that he will be placed in that position by the printer.

But to top it all, the omission of the copyright notice on copyrighted material surely takes the bakery. It works out something like the removal of stop signs at street intersections, boulevards, and state roads, and then arresting people for running through them.

At all events, I want you to know that we appreciate the part *The Inland Printer* has played in this affair in giving publicity to Horgan's article, and if there is anything further you can do or feel like doing in the matter it will be highly appreciated.

LOUIS FLADER,

Commissioner, the American
Photo-Engravers Association

detriment of American printers and to the owners of the copyright.

On the part of map printers, drafters, and engravers there is a feeling that the new copyright bill, as presented, protects all of the workers in the graphic arts trades except the map workers, and that further amendments may be needed to correct this. It is claimed that owing to a 40 per cent differential in the wages of the pressmen, compositors, etc. (as between Chicago on the one hand and Berlin, Edinburgh, or London on the other hand), certain interests have taken advantage of the loophole in the existing law and have contracted in Europe for maps to illustrate publications originating in the United States. That the map angle did not receive attention during the

the sixteen American mapmaking concerns or with similar houses abroad.

While the obvious intent of the new copyright bill is primarily to extend and safeguard the rights of authors, composers, illustrators, etc., every effort has been made to protect from unwarranted imposition or embarrassment the printers and all other members of the graphic arts whose concern is reproduction in quantity rather than the original creation of copyright matter. This spirit is exemplified particularly in the section of the bill devoted to the infringement of copyright and remedies. Here it is provided that in case of infringement by a person or a corporation engaged solely in printing, binding, or manufacturing the creation in printed form, where the

infringer must show he was not aware that he was infringing and that such infringement could not have been reasonably foreseen, the person aggrieved shall be entitled only to an injunction against future printing, binding, and manufacturing and to the delivery of the manufactured material in hand, but shall not be entitled to any profit made by the unintentional offender from his contract or employment to print. If, however, the printer is also the publisher, seller, or distributor of the infringing material he is denied the benefit of the saving clause.

Practical printers may feel tempted to look upon the proposed entrance of the United States into the International Copyright Union as being of only sentimental interest to the printing industry. However, the theory has been advanced

by no less an authority than George P. Breet, Junior, treasurer and general manager of the Macmillan Company, that participation in the Berne convention will give notable stimulus to exportation of American books and other publications. Mr. Breet expresses this opinion:

"Production in the publication of all books, so far as foreign markets are concerned, is quite materially restricted because of our non-membership in the Berne convention. Undoubtedly a membership in the convention would greatly increase the exporting of books. At the present time, when we are all hearing a great deal about unemployment, it would represent more work for the American printer and American binder and American compositor and also the American paper manufacturer."

What Size of Type Is Best for Easy Reading?

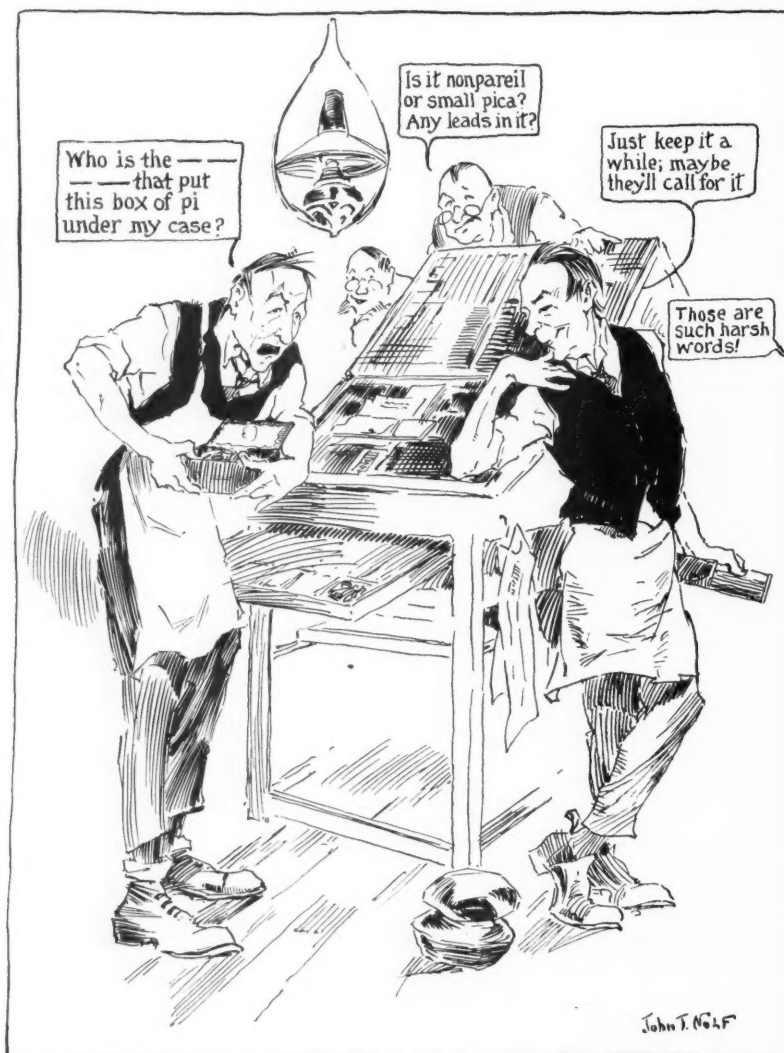
By JOHN J. FISHER

Some months ago an interesting test took place at the University of Minnesota. According to stated results it brings about some strange conclusions, at the same time upsetting the suppositions of advertisers and men who have worked with type all their lives. It seems to reveal the fact that large-sized type does not save the time of the reader. This may meet with some argument or be submitted to certain classification, and may also be found to depend altogether on a question of the reader's vision.

If, as was at the time determined, type of a medium size is read more quickly by the adult reader, we will still have to define what, under those circumstances, is medium-sized type. Professors Donald G. Patterson and Miles A. Tinker, after experimenting with 320 sophomores at the university, have unearthed the fact that perhaps a ten- or twelve-point type is more easily readable than an eighteen-point, but the test does not mention anything about the type—as to whether it is a wide or thin letter. While the subject is one of great interest, we are perhaps still considerably in the dark in so far as the actual results are concerned.

The test material, at the time mentioned, consisted of paragraphs of equal reading difficulty, printed in six-, eight-, ten-, twelve-, and fourteen-point type. All lines were of equal length, a little over three inches—wider than newspaper column. The students' speed of reading was determined for each different size of type, and it was found that the material in ten-point type was read more quickly than either the smaller or the larger sizes. The number of words read in one minute from ten-point was 6.2 per cent greater than from six-point; 5.2 per cent greater than from eight-point; 5.8 per cent greater than from twelve-point, and 6.9 per cent greater than from fourteen-point. Therefore, the ten-point size, it has been determined, is the size to be commonly used to the greatest advantage in the printing of books.

Whatever the result may be following the decision of this scholarly group of men, it is rather unlikely that our reading public will be impressed enough to select their summer novels with the specification that the type shall be ten-point.



"In the Days That Wuz"—Call a Chapel Meeting!

Cartoon by John T. Nolf, printer-artist

Information as to the Uhertype Photocomposing Machine

By PROF. KARL ALBERT

WHEN in 1926, in my capacity as a technical adviser to the Walker Engraving Company, of New York City, I received a cable instructing me to state my opinion on the merits of a Budapest invention of a photocomposing machine, I started on my journey with mixed feelings. Edmond Uher, the inventor, received me in most characteristic manner by introducing himself as personally being neither an expert of printing nor the holder of certificates of engineering, but a designer.

At that time I saw drawings of parts and also of a few small constituent sections which had been made; but in spite of all explanations, which extended over many hours, it was quite difficult to differentiate between the real value of the invention and the exuberance of the inventor's imagination. I therefore cabled my client about as follows: "Idea of invention and arrangement certainly appears ingenious. An opinion only can be possible after the first model of machine has operated fully."

This is exactly the stage that has now been reached. The Uhertype photocomposing machine constitutes a line-composing machine which will equal the output of a slugcasting machine, and which has been constructed to perform all the important stages of operation automatically. It stands at present in the works of the Maschinenfabrik Augsburg-Nürnberg, where the initial small series of machines is being constructed.

It has been proved clearly that this machine, which has been inspected by a number of leading experts of the printing trade of Europe, represents the first model which has been built, and that nevertheless it operates faultlessly. The

operator, without any training as a compositor, has composed before our own eyes approximately four thousand letters in an hour, and the finished product was absolutely faultless with the exception of a very few typing errors. The first demand as imposed by Bär ("Any ideal photocomposing machine is one that is designed on the principle of 'letter-by-letter.'")—*Deutscher Buch und Stein-*

Numerous machines for producing text by photo-mechanical means, and displacing rigid type, have been designed since Dr. Church's invention of over a hundred years ago, but for one reason or another have been found impractical. Because type must be set for the single purpose of providing copy for the camera the idea holds promise for planographic and intaglio printers. Adaptation to relief printing is another matter, however. There it would add rather than eliminate a step. The accompanying interesting description of the latest effort toward the photographic composition of text is presented because *The Inland Printer* notes all developments affecting the industry. It believes that most printing will continue to be relief, and that introduction of this process into fields of planographic and intaglio work (if, as, and when) will be most gradual

drucker) has not been met, because we are dealing with a line-composing machine. Against this, however, practically the whole of his other demands has been faithfully fulfilled.

The photo process of the Uhertype system is divided into two distinct stages of operation which, however, supplement each other thus: (1) the production of the separate line product upon a narrow film band, and (2) the process of photo-mechanically imposing this separate line product into proper columns.

The Uhertype composing machine is essentially an automatized typewriter: with the aid of its keyboard the letters

are composed on a sensitized film band in the machine by a photomechanical process employing a suitable source of light. The manner of operating this machine is quite identical with that of the known modern systems of metal-type composing, as the operator has only to copy the text on the keyboard. Spacing of the individual letters and adjusting the spaces between the words—that is, in justifying the lines—are performed by the machine absolutely automatically, and in this manner it renders possible, so it is claimed, a production up to a maximum of eight thousand letters an hour.

In order to ensure a high and an economic output of composition, and in order to render possible any necessary corrections and also imposing to the largest extent, the Uhertype has been designed as a line-composing machine. The main feature of this method of operation is that the lines are composed on the composing machine on a narrow film band continuously, one line following upon the other, the lines being separated by the

perforations of the film. The corrected and newly composed lines can be pasted on the narrow film band in place of the faulty ones; this will enable, on the one hand, correction of the photocomposed line in every respect similar to the correcting of cast lines. On the other hand corrections can be made with the smallest possible loss or wastage of material. Anyone having had the opportunity of observing the rapid, smooth, and accurate work of adding films or of cementing together the torn or cut films in the motion-picture industry will know this.

A further characteristic feature of the process is that the Uhertype composing

machine produces letters of one standard size only, but the face of type can be varied to an unlimited extent, because of numerous different matrices available. In the supplementing and completing of the working process a makeup machine is employed. By means of this machine the corrected separate lines produced by the composing machine are formed into fixed columns. The lines on the film band shown running along continuously are photographed on a strip of film the width of which conforms to the length of the lines, and these lines are arranged one underneath the other. In the makeup machine the lines of regulation size as produced by the composing machine can *at the same time* be enlarged or reduced so as to produce lettering of any size which may be desired.

The columns or parts of the columns formed on the makeup machine comprise the matter to be made up into columns or pages of fixed length, and with the aid of mounting paste the desired form can be laid out on a glass plate in a manner analogous to the making-up of metal-type columns or pages. The work of makeup and imposing can therefore be executed with the same facility as in the case of cast lines.

The photocomposing machine and the makeup machine, with the aid of the great advantages offered by the photoprinting process, will produce text matter similar to that obtained mechanically by means of metal type. The importance of the Uher type photocomposing process, however, is most strikingly shown in display work, because from the products of the photocomposing machine, and with the assistance of the makeup machine, the most complicated display work can be produced mechanically.

Figure 1 shows the complete installation; it represents, however, merely the first one of the models I have inspected. The new type being built at present in series by the M. A. N. concern differs just a little from this, the design being somewhat simplified. Figs. 2 and also 3 represent the makeup machine.

The photocomposing machine consists essentially of three parts: (1) the typewriter with keyboard, (2) the spacing device, and (3) the letter projector. The keys, of a character exactly similar to that of ordinary composing-machine keys, release during operation preparatory accumulative movements such as

make it possible for the compositor to correct immediately, without any trouble, any typing errors discovered by himself. The letters of one line are indicated first. Tapping any letter key will cause a steel ball to be carried to a place conforming with the letter struck, and in this manner the line is indicated by the placing of these balls.

The simple shifting of any wrongly placed ball into its proper position constitutes the first correction mentioned above which can be made by the compositor himself. Such mistakes will be noticed by the compositor immediately, for simultaneously with the operation of the composing keyboard a typewriter is also actuated, which will write any matter typed on a paper band passing conveniently in front of the operator's eyes.

After such a line has been composed, and just as the composing of the second line is being started, the spacing mechanism begins to operate, through the balls of the line composed being carried on a conveyor band and thus actuating the spacing device. A connecting slide track, in inclined position, executes all the space-adding movement, there being eight different movements provided for, corresponding to the eight different justifying movements of the spacing system, so that all the different kinds of type can be dealt with.

As already pointed out, a small series of such machines is now under construction in Augsburg. With them the mechanism effecting the justifying movements—although the design described above is working faultlessly—has been simplified quite considerably and at the same time made much more reliable.

In order to bring into full harmony the work of composing with the work of makeup at a later stage, the text handed over to the compositor is provided with instructions from the makeup man, who indicates on the manuscript the width of the column for which the composing machine is to be adjusted, and the reference number of the kind of type which is to be employed.

The makeup man determines, before giving his instructions, the final length of the column and also the kind of type of the final composition as it is to appear in print. The length of the column to be reproduced in the makeup machine must be in proportion to the size of the final grade of type with the length of the col-

umn for which the composing machine is to be adjusted. This means that the length of the column of the composing machine will equal the final length of the column divided by the number of the size, which can be read off upon simple tables supplied with the machine.

Before commencing the work of composing, the required length of line must be indicated on the machine with the aid of the adjusting hand wheel provided with a millimeter scale, and justifying of the line to this length is thereby secured. At the same time the adjustment of the signal contact is made in such a way that if the compositor, while composing on the keyboard, has nearly completed the line, and a signal is sounded, he must then either divide the word just written or complete it; and he can do this, because at that particular moment he has still sufficient space available in the line for eight more letters.

Spacing of the line or of the word is made possible with the aid of hair-spaces of three different widths provided for on the keyboard, and this spacing is done with the same facility as in the case of the slugcasting machines. In a similar manner underlining of signs or words is provided for, and the composition of the tabular work offers no difficulties.

The third phase of the system is the work of photocomposing proper. While the compositor is composing the line before him, accumulating it in the form of steel balls, the spacing of the second line and the photocomposing of the first line are performed. This is done in such a way that the steel balls belonging to the first line, with the aid of the letter projector actuated by them, letter by letter project these characters to follow each other onto the narrow photographic film band, exposing them in such a way that the film band is being moved forward sufficiently for each character, the space between the words, and the space for the corresponding distance. As the word intervals have already been adjusted during the process of composing the second line, the result is that the line, when it is being photographed, has already been correctly justified.

The steel balls of the first line, having now fulfilled their task of producing the corresponding electrical connections, are dropped into collecting channels in order to be taken up again for further composing by means of the keyboard so as

to be placed on the accumulating conveyor band. Such an arrangement will give the greatest possible security of performance. The description of the development of these above-cited three lines indicates that no interruptions of operations take place during the work, and it is just because of this arrangement that continuous work is rendered possible.

Photocomposition, as produced in accordance with this description, appears in the uniform standard size—quite regardless of the ultimate size in which it

special distribution. These glass cylinders will of course represent, according to the object in view, either positives or negatives. In the correct middle axis of this cylinder a small turntable carrying a prism, and not unlike the periscope so much employed during the World War, is seen to protrude. In accordance with the directions as received automatically from other parts of the apparatus, the periscope is made to face accurately the letter on the glass cylinder required at the moment. At the same time a ray of

for the first time a means has been created which, owing to the minimum of mechanical stress, and also because of the smooth and quiet movement resulting therefrom, promises to produce the absolute optical accuracy required.

The glass cylinder contains thirteen rows or tiers of letters, and every tier has ninety different characters. Twelve of these rows provide as many different sets of the alphabet, the thirteenth row containing different special characters and also ornamental designs. It is possible

for the compositor, when following his instructions as specified on the manuscript placed before him, by simply shifting a lever to raise or lower the glass cylinder so as to use any different variety of letter which may be specified, either for an entire paragraph or for one single word or letter only. The glass cylinders can be exchanged rapidly and with ease, thereby making provision for the use of an almost unlimited selection of type characters.

How are the cylinders of glass, which contain all these different types of characters, produced? How is it possible to place them with mathematical correctness? And how are the characters themselves produced, and upon what basic principles?

It is as well to say here in advance that the Uher type company desires to place users in a position to produce for themselves all such characters and glass cylinders; this indicates quite clearly that their production cannot be a very difficult matter. The characters must be drawn on cardboard twenty times larger than the natural size, in accordance with quite a fixed law of production but one that is elastic in respect to design. They are then photographed with the assistance of a simple special auxiliary machine in their correct position upon the glass cylinder, which is provided with a sensitized coating of gelatin-silver emulsion. After all of the thirteen rows of characters have been photographed the

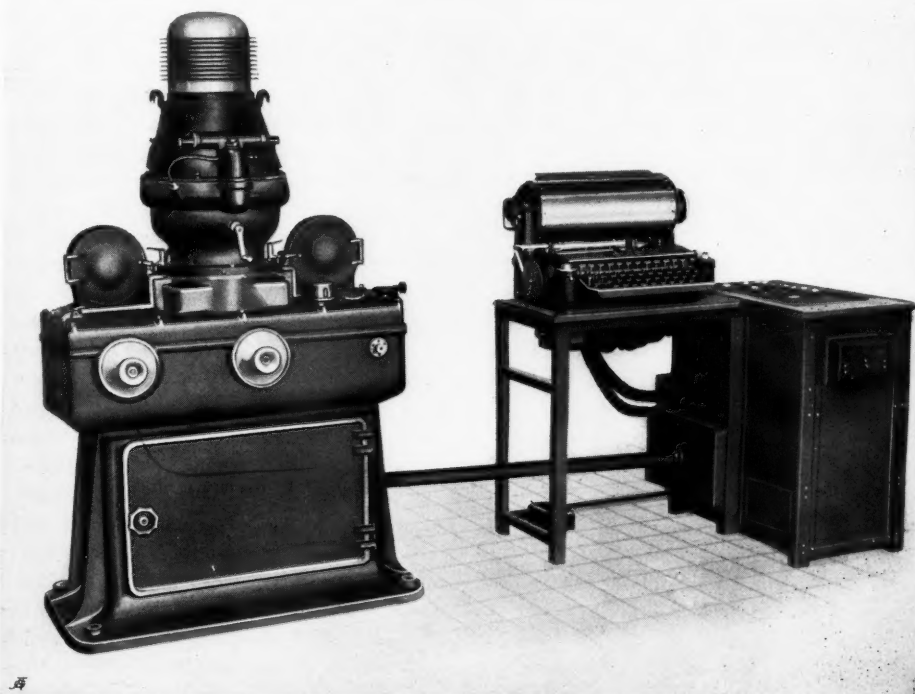


Fig. 1.—Uher type photocomposing-machine keyboard and phototypesetting unit. These are connected and synchronized

will appear in the finished print—and the selection of the character of the type has ample scope owing to the ingenious arrangement of the letter projector. The exposed film is wound up automatically upon a reel within the corresponding container, and from there it is delivered within an incredibly short interval after having been automatically developed, fixed, and dried, and is in fact perfectly ready to undergo the further work of makeup and of the alteration of the letter size in the makeup machine.

The type projector consists of a glass matrix, carrying rows of letters on its inner mantle which are situated in the sectional plane at uniform distance from each other and arranged according to a

light of great intensity appears behind the letter, throwing the picture of the letter through the prism into the optical axis of the lens, which is also situated in the axis of the glass cylinder, and then from here to the place intended for the letter on the narrow film, which in the meantime has been correspondingly advanced for the purpose of exposure.

All this sounds perfectly clear and simple, and it is actually so. If it is considered that during this operation only two different movements actually take place—namely, the turning movement of this small prism round its shaft, and, inside of the cylinder, the advance movement of the film band for the required distance—it becomes apparent that here

cylinder is developed, fixed, and dried. Owing to the whole procedure, with the assistance of this special machine, being absolutely identical (except with the sequence reversed) with that employed for projecting the type characters on the narrow film band during composing, it is practically assured that the production of the glass cylinders will be perfectly correct and satisfactory.

It is now essential that we discuss the Uher phototypographic system. In view of the photocomposing process being based on optical reproduction it is obvious that the system must be based on proportional figures, on the metric basis, and on a standard alphabet.

In regard to the driving of the photocomposing machine it is necessary to mention that the employment of electromagnets for changing over suggested the question of reliability of the performance, which required special consideration and finally was met by means of currentless interruption. The supply of current to all contacts is controlled by the general switch actuated by the driving motor of the photocomposing ma-

chine in such a way that the contacts are receiving current only after the circuit has been closed, and that the supply of current stops before these are opened. Any sparking or oxidizing of the contacts is thus prevented by the design, sparking being localized or confined to the general switches, as these are suitably designed and kept clean by rotation.

The question of the films used is of special importance, because really this question forms the basis of the comparative calculations of costs of materials. If it is taken into consideration that the entire text is printed first on the narrow film band, which owing to its small width represents relatively a small bulk only, but which must afterward be transferred in the makeup process to films of the page size, it is clear that the total consumption of films would constitute a most important factor in the employment of the photocomposing machine, especially if silver salts are required for sensitizing. The result of the calculations upon this point would be a deciding factor affecting the value of the photocomposing machine.

These conditions have been taken into account. A new film has been found without the emulsion, non-inflammable, of sufficient sensitiveness, giving clear and dense images, of good keeping qualities, reversible, thin, but nevertheless of great tensile strength. This film, moreover, requires only a single bath, both for developing and fixing, and this is of great importance for the mechanical operation. At the same time—and this will probably be the deciding factor—this film, compared with the films already on the market, is stated to be very much cheaper, with the result that it gives the total comparative calculations as to cost an appearance that is most favorable. The film, housed in tins, is drawn into the photocomposing machine in the daylight, and the exposed film is developed entirely automatically and then is dried and wound up in the receiving tin at a good rate of speed.

We trust that we have succeeded to some extent in giving a fairly clear illustration of the procedure so far followed in the operations. The text has been reproduced by means of the photocompos-

ing machine in the way described above, the product consisting of a continuous photographic film band, positive or negative, all the text being of the same size irrespective of the ultimate size it will be required to have in the final print. The band is perforated in accordance with the length of line decided upon, the complete text being represented by the images of these words, which are properly spaced and correctly distributed within the line space, and in letters that correspond with the different faces of type as specified on the operator's manuscript.

Imposing the text into the form of columns by one continuous operation must next be proceeded with, and the makeup machine is utilized for this purpose. So in the first model, as illustrated herewith, two separate parts

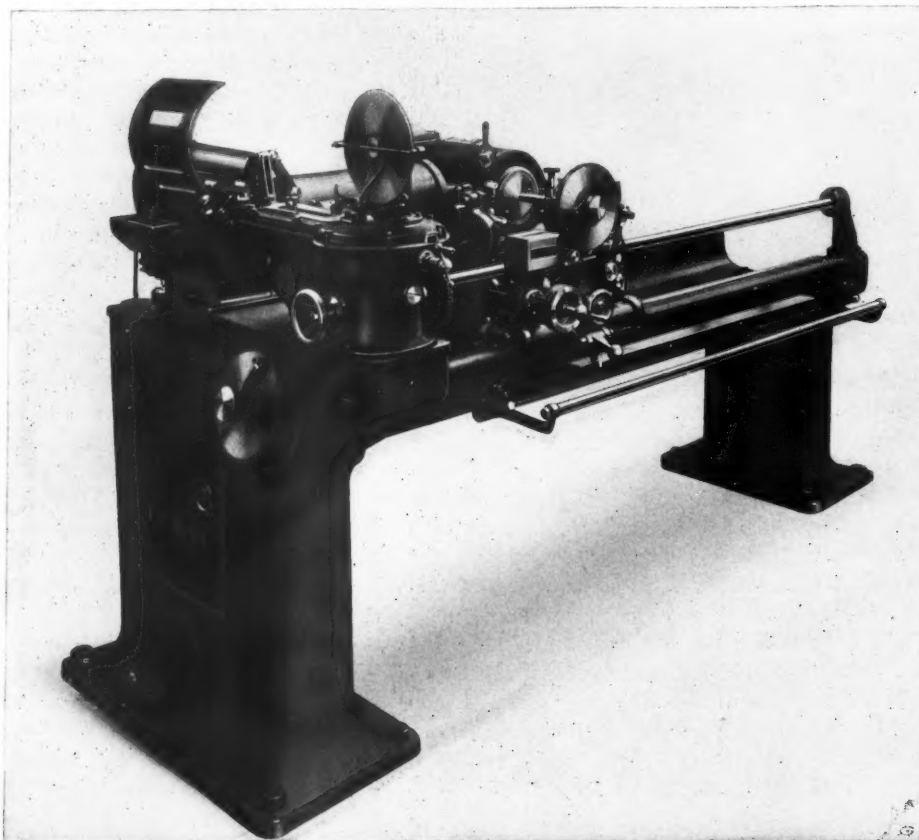


Fig. 2.—Herewith is shown the makeup unit of the Uhertype photocomposing system. The carriage is seen in a closeup view as it appears at the beginning of the operation of makeup. See text for a complete description of the makeup machine

are shown. This machine represents really a very compact reproducing apparatus, most suitable for special requirements, and having great strength, efficiency, and accuracy in spite of its very neat appearance. It consists of a lens support and also of the makeup carriage. The completed narrow band of film with text is passed beneath illumination, line by line, with the aid of a device feeding it in front of the lens, the film being reeled off from one side and wound up on the reel on the other side, and it is exposed upon another film band of width corresponding to that of the column required. Simultaneously with the movement of the line carrier from line to line this wide film band is also moved for the adjusted distance, and the lines of the subject matter are in this way photographed one underneath the other. I myself have been present during the operation of the makeup machine when ten lines of a line film were being photographed in column form one underneath the other, from nonpareil to pica size, the ten lines in four sizes upon one film, and the whole operation—without developing of course—required only approximately three minutes.

It is a fact that this machine, owing to its practical arrangement in detail, will permit the production of all manner of display work. It will, moreover, present possibilities of application which have not been thought of so far. This makeup machine will probably be used also for the reproduction of drawings, sketches, caricatures, patterns, either positive or negative, and also for mirror-distorted print. It has already been pointed out that with all these kinds of work being performed by the makeup machine the sizes can be altered as desired and with no trouble, and this can easily be realized by the printer.

It is much more interesting to note that, with each displacement of the carriage of the makeup machine (that part

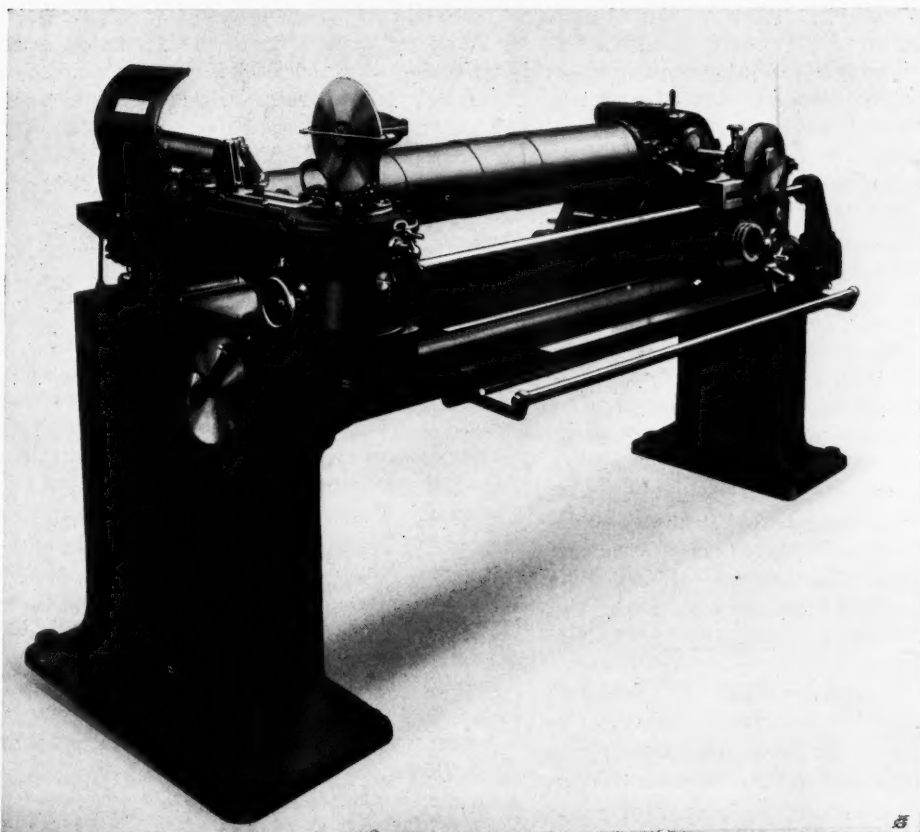


Fig. 3.—Uher-type makeup machine with carriage extended to capacity

of the machine housing the wide film), the lens also is focused correspondingly in an absolutely automatic manner, so that the projected image will be always sharp and clear. The adjustment for the desired size is made on the basis of the fixed size number by means of a simple hand wheel. Any desired height of line is obtained by the adjustment of the line space advance gear, and with the aid of tables which enable the required information to be read off.

Automatic operation of the column work has also been attained. The makeup machine is provided with a counting device which on the one hand measures all the lines composed and on the other hand can also be adjusted for the fixed number of lines required, for example, on each page of a book. By this device the machine is stopped automatically after the predetermined number of lines has been exposed. Moreover, the process of exposing the lines can be stopped at any time by pressing the corresponding stop stud. It should be quite clear that the performance of the makeup machine in respect to output must be correspondingly high when it is considered

in combination with the composing machine if it is to answer its purpose.

When reviewing the above-given information may we be permitted to say that we are dealing with an invention where everything has been taken into consideration in the most ingenious manner that practical operation can demand. The workshops of the M. A. N. are in themselves a guarantee that the mechanical work down to the minutest detail will be most carefully executed, and it is quite likely that, with the assistance of the Uher-type machine, photocomposing will now be taken up as a practical proposition, introducing a revolutionary novelty into the technical sphere of mechanical photography and pointing out new paths of progress.

If we consider the possibilities of the application of photocomposing we find that such machines should meet the requirements of photogravure printing and offset printing in a manner which precludes the placing of any obstacles in the way of their introduction. Especially is this so in plants where they do not maintain their own composition department for bookwork; in these they will

be taken up gladly. However, if we realize that most of the composing work that is done at present is for purposes of producing books and also general letterpress printing, then the question should be: What have the letterpress printers to do with photocomposing?

The fundamental thought of this new process of printing is of such a revolutionary character that—burdened with all the axioms of present conceptions—one can hardly help opposing this innovation. And yet on calm reflection the possibilities must be admitted. It is too early in the day to refer more fully to this aspect of the subject. As soon as the experiments have led to the thorough clearing of the principles involved it will be time enough to speak about the matter. The position has so far advanced at present that the stage mentioned above may be reached very soon.

Storing Newspaper Forms for Temporary Holdover

By JAMES H. RODGERS

In many printing offices it is necessary to release the chases after the mats have been rolled, in order to proceed with other work. Obviously it is undesirable to break up the form until such time as the issue is completely printed. The usual practice is to unlock the form,

the board with comparative ease, retaining the entire "block" in its initial oblong shape—a condition which is quite difficult to achieve when using string.

Whenever the chase is released and removed it is a matter of seconds only to place the band of iron over the page of

type and secure the device by snapping on the spring lock at one end of the strap. Facilities for the storage of these retaining clamps were provided by the construction of a suitable rack beneath one of the portable transfer tables used in conjunction with newspaper makeup.

Business Review for February

WHEN the annual reports of corporations for the year 1930 were released for publication, a sharp decline in earnings from those of the previous year was in evidence all up and down the columns. One tabulation, including the reports of 774 companies, showed a decline of 23.2 per cent, while another tabulation of the earnings of 375 companies aggregated \$1,916,000,000 in 1930 as against \$2,899,000,000 in 1929—a decline of 34 per cent.

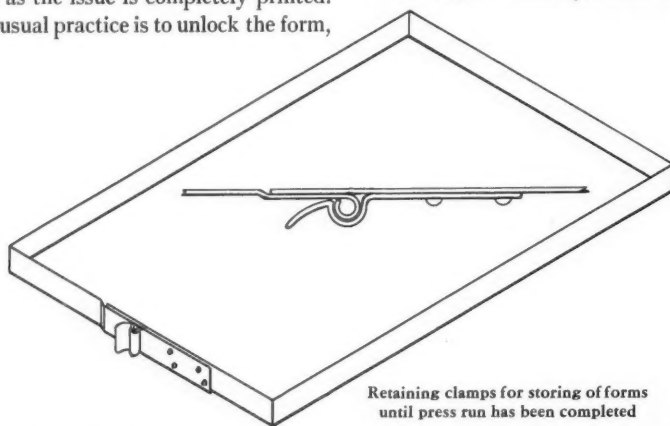
In spite of this showing a better sentiment seems to be prevailing in business—a more confident and hopeful aspect toward the future. Activity has increased in the steel industry, and, although this increased buying has been gradual, it is encouraging to note the diversity of the sources from which the orders come. It at once suggests that operations are ad-

marked improvement in the demand for new cars must await a decided upturn in general business. It is not unlikely that the low level of the agricultural income, as well as the worldwide business depression, will have a deterring effect on early revival of the automotive trade.

The foreign trade of this country during 1930, according to preliminary reports, fell some \$2,750,000,000 below the 1929 level, and this marks a reversion to approximately the position of 1921 and 1922. This condition seems to have continued into the new year, since in January the exports from this country totaled \$250,000,000, the lowest figure since February, 1922, while imports, valued at \$183,000,000, were the smallest since September, 1921. A favorable balance of trade for the month was disclosed, however, the excess of exports over imports being \$67,000,000.

Much importance is attached to our foreign trade—much more than the average layman realizes. About 10 per cent of our domestic production is absorbed in foreign markets. In many industries the ratio of exports to production is much higher; for instance, motorcycles comprise 54 per cent, typewriters 40 per cent, sewing machines 25 per cent, agricultural machinery 23 per cent, locomotives 20 per cent, and motor vehicles 18 per cent. On the other hand, we are likewise dependent in a large measure upon foreign sources for raw materials and foodstuffs. Our interests are indeed far flung and sensitive to world conditions.

With the gradual revival of industrial activity, workers will be recalled to their former places, thus relieving the tense condition brought about by the long period of widespread unemployment. In conclusion it may be stated that while, on the whole, there appears to be reason for a more courageous and more confident attitude among business men, optimism should still be tempered.



Retaining clamps for storing of forms until press run has been completed

tie the entire "block" of type and cuts with many yards of string, and place the unwieldy mass upon a board, to be held in event of mishap on the press or unforeseen changes in the original makeup.

The device here shown was first tried out as an experiment, but the efficiency of the retaining fixture was such that at present upward of two dozen are constantly in service. It has been found that with this band-iron clamp the page form can be readily moved from the stone to

vancing along a broad front, though at a somewhat slow pace.

According to the National Automobile Chamber of Commerce, production of cars and trucks in the United States and Canada during January totaled 183,876 units, as compared with 161,233 in December and 283,606 in January of 1930. Automobile production, though showing marked signs of improvement, is moving forward very cautiously. In spite of the lowered prices of the many makes, any

Factors That Improve the Financial Position of the Printer

By P. R. RUSSELL

A FEW months ago the writer came into possession of a small booklet published by Robert Morris Associates, a division of the National Credit Men's Association. The booklet contained a series of studies of financial statements of several industries, among them the printing industry. It seems that Robert Morris Associates procures the financial statements of individual concerns through the credit men all over the country. For example, 520 statements of individual printing concerns throughout the nation are included in this study of the printing industry's finances.

In the booklet the 520 financial statements of printers were classified as to the amount of annual volume in the following groups: Under \$15,000 sales, 23 names; \$15,000 to \$35,000 sales, 100 names; \$35,000 to \$75,000 sales volume, 122 names; \$75,000 to \$150,000 sales, 131 names; \$150,000 to \$300,000 volume, 68 names; \$300,000 to \$500,000 sales, 40 names; \$500,000 to \$750,000 sales, 21 names; \$750,000 up, 15 names.

All of the financial statements in each of these eight divisions were "averaged" or resolved into a composite statement for the division. The writer arranged the eight composite statements of the eight divisions or classes as to sales volume, and the one composite statement of all the 520 printing companies, in such a manner that an item-by-item comparison could be made of the financial position of the printers in each division or class. The table accompanying this article was the result of the arrangement.

After completing the tabular arrangement, I began to look for constants and variations in particular items of these statements as the amount of sales volume increased through the eight groups. The interest increased as the results were studied. I noted that in the matter of the amount of cash the table showed \$1.21 for the printer having sales volume of

less than \$15,000, \$4.00 for the second group, \$3.51 for the third, \$5.95 for the fourth, etc. Cash climbs with sales volume, the highest point being reached for the \$500,000 to \$750,000 division. To make plainer the up or down tendency of the most important items I then constructed the accompanying graph.

Instantly many questions demanded answers. Why should the amount of cash for every \$100 invested increase as sales volume grew? At least a partial explana-

tion of the bettering of the cash position of the larger printer is that an increased sales volume necessitates overhead expansion with a greater cash reserve for labor and material outlay.

Really no great variation is revealed in the item of receivables through the eight groups. The sudden drop at \$500,000 to \$750,000 is not explained. One would have to analyze the individual statements of the printers in this group to find the cause. The smaller printing

Average Financial Showing of 520 Printers

Eight groups are classified by sales volume, and the amounts shown are for each \$100 invested in the business. All figures used in the table are from "Statement Studies," by the Robert Morris Associates of the National Credit Men's Association

| | Sales Under \$15,000 23 Names | Sales \$15,000- \$35,000 100 Names | Sales \$35,000- \$75,000 122 Names | Sales \$75,000- \$150,000 131 Names | Sales \$150,000- \$300,000 68 Names | Sales \$300,000- \$500,000 40 Names | Sales \$500,000- \$750,000 21 Names | Sales Over \$750,000 15 Names |
|--|---|--|--|---|---|---|---|---|
| ASSETS | | | | | | | | |
| Cash | \$ 1.21 | \$ 4.00 | \$ 3.51 | \$ 5.95 | \$ 5.85 | \$ 4.57 | \$ 9.36 | \$ 5.99 |
| Receivables | 20.74 | 22.06 | 22.97 | 22.41 | 22.66 | 20.59 | 15.97 | 20.37 |
| Merchandise | 3.65 | 7.13 | 9.96 | 9.73 | 11.75 | 14.07 | 15.72 | 12.13 |
| Marketable securities | ..... | 2.29 | 1.54 | 5.39 | 4.04 | 7.83 | 5.65 | 6.08 |
| Miscellaneous | ..... | 1.42 | .37 | 1.82 | 1.76 | 1.12 | .79 | 1.39 |
| Total current assets | \$25.60 | \$36.90 | \$38.35 | \$45.30 | \$46.06 | \$48.18 | \$47.49 | \$45.96 |
| Total fixed assets | 74.40 | 63.10 | 61.65 | 54.70 | 53.94 | 51.82 | 52.51 | 54.04 |
| Total | \$100.00 | \$100.00 | \$100.00 | \$100.00 | \$100.00 | \$100.00 | \$100.00 | \$100.00 |
| LIABILITIES | | | | | | | | |
| Payables | \$25.00 | \$20.34 | \$20.76 | \$17.00 | \$18.13 | \$14.13 | \$11.25 | \$10.08 |
| Taxes | ..... | ..... | ..... | .06 | ..... | ..... | ..... | .29 |
| Miscellaneous | 1.21 | ..... | .41 | .99 | 1.35 | .47 | .84 | 2.04 |
| Total current | \$26.21 | \$20.34 | \$21.17 | \$18.05 | \$19.48 | \$14.90 | \$12.09 | \$12.32 |
| Funded debt | 3.04 | 6.42 | 8.06 | 9.17 | 10.74 | 10.04 | 15.41 | 3.44 |
| Total debt | \$29.95 | \$26.76 | \$29.23 | \$27.22 | \$30.22 | \$24.94 | \$27.50 | \$15.76 |
| Reserves, bad debts, etc. | ..... | 1.42 | .71 | .42 | .77 | .41 | 1.01 | 5.97 |
| Net worth | 70.75 | 71.82 | 70.06 | 72.36 | 69.01 | 74.65 | 71.49 | 78.27 |
| Total | \$100.00 | \$100.00 | \$100.00 | \$100.00 | \$100.00 | \$100.00 | \$100.00 | \$100.00 |
| SELECTED RATIOS (per cent) | | | | | | | | |
| Current assets to current (per cent) liabilities | 115 | 185 | 200 | 210 | 235 | 325 | 300 | 300 |
| PROFITS (per cent) | | | | | | | | |
| On net worth | 7.4 | 13 | 9.2 | 9.4 | 6.4 | 13 | 10 | 16.2 |
| On sales | 4.0 | 4.4 | 4.2 | 4.7 | 3.3 | 6 | 7 | 8.5 |

An analysis of printers' assets and liabilities which may well be studied by every printer who realizes the importance of this subject. Note especially the selected ratios and also the per cent of profit indicated

concern must of absolute necessity collect its accounts as closely and rapidly as is possible. The larger printer does equally well with his accounts through the more careful extension of credit and more systematic methods of billing and collecting. There is no letdown possible anywhere along the line, because no concern can be lax in its collections and still continue to do business.

Note the steady climb of merchandise (completed orders all ready for delivery,

ments in position indicated in the items "Cash," "Receivables," and "Merchandise." After all, a business, as it increases in volume and strength, may be said to gain momentum by revolutions, in the manner of a flywheel.

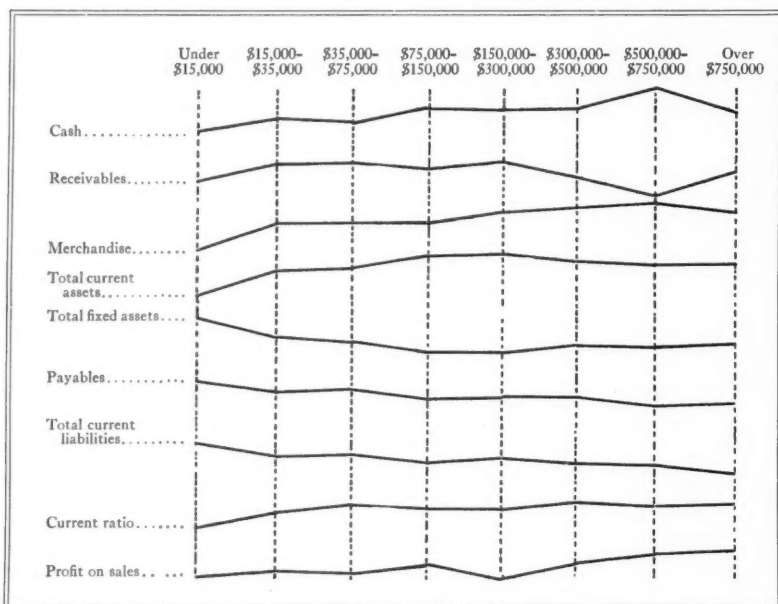
To the writer the really interesting revelation of this table is to be found in the comparison of fixed assets through the eight groups. The table shows that a printer doing less than \$15,000 worth of business annually has 74.4 per cent of

one of the three small presses. There is a cylinder press, used about one day in each week, a paper cutter, and a small folder, besides other small machines. All of these machines are necessary to produce what work the shop gets. However, the two boys could be replaced with men capable of doing twice as much work, and four or five other men could be employed on the other machines. Give the increased force all the work it can handle and note how the amount produced leaps up—all with the same equipment, the same fixed assets. The larger printer is able to man his machines and get more production hours. Obviously, then, the printer who sets an idle machine in motion and by any means increases the production of his mechanical equipment is improving his own financial position and bettering his status with his banker.

In the case of assets the upward lines on our graph indicate the improvement of the financial status. In the case of liabilities downward lines show the betterment of the position. In the "Payables" (what the printer owes) of the under-\$15,000 group the sum is \$25.00, or 25 per cent of total liabilities. As sales volume rises, payables decrease to \$10.08, or 10 per cent, for the over-\$750,000 group. Several factors are accountable for this favorable condition. The effect of organization and management is very apparent. The invariable taking of discounts is practiced by the larger printer. The increased cash allowance or reserve is being used to reduce obligations. Labor is paid weekly and the proportion of debts for labor is less. Then too we find that the larger shops have one item in their statements called "Funded Debt," which means that certain obligations incurred in expansion, etc., are secured on some plan which removes them from the column recording the debts that are due for immediate payment.

Since "Total Current Liabilities" is merely the summation of liabilities, the favorable trend of the previous items is shown in its downward line.

Now we come to two very interesting items shown on our graph. The first is what the banker calls "Current Ratio," which signifies nothing more mysterious than the ratio of current assets to current liabilities. This is expressed in percentage ranging in our table from 115 per cent in the first group to 325 per cent in the \$500,000-\$750,000 division. We



Showing forcefully how the financial position of the printer improves with increase in total sales. "Receivables" shows a variation from the general trend depicted throughout the graph

work in process, and materials) with the rise in volume of sales. This apparently proves the general idea that the larger the plant is the more efficient (usually) are its production methods. Better organization and better management increase the quantity that both men and machines may produce in the same time. The greater plants have improved and faster machines, more skilled workmen, all contributing to larger volume. It certainly is true that the larger plants have greater individual orders which will bulk larger both in process and when finished. For example, a \$10,000 order is in the shop. The material is in the stockroom. The forms are on the press or the sheets in the bindery. Few units may be tied up on this work at any time, but the total value mounts up in the "Merchandise" column. The smaller the order the less time it remains in the plant.

The "Total Current Assets" line is obviously a summation of the improve-

his capital invested in fixed assets, assets that are "fastened to the floor" and not readily convertible into cash—machines, type, fixtures, metal, etc. The matter of consuming interest is that the proportion or percentage of fixed assets takes a downward trend, as sales volume grows, to a low point of \$51.82 for each \$100. How does this come about?

One will say that the larger printer is continually charging off to depreciation a certain part of the cost of his equipment. This depreciation is added into the hour cost, and each printing order takes care of its share. The smaller printer is not so careful. He buys a machine for \$5,000 and continues to value it at that figure for several years afterward.

All of this is true, but there are other factors. An example may help. A certain small shop is operated by three people: the proprietor, who does the mechanical work and sets type only at busy periods; a boy who sets type, and a boy who feeds

cial status of the printer's business than has he himself. Printers will learn, on investigation at their own banking houses, that by means of a complete card-record

Recently the writer had the opportunity of hearing the credit manager of one large southern banking institution address a group of employing printers on the value of a printer's assets in obtaining a loan. It was interesting and full of sound, practical

[illegible]

system (see the illustrations), on which some work is done almost every day, the bank possesses a full financial record of

his business covering a period of some ten or twelve years. And the banker does this for the sake of the opportunity to make perhaps an average of three or four loans during the year!

According to this credit manager, the bankers make all loans on the basis of schedules which they have developed out of long experience with the borrowing element of the business public. In the financial statement which we have previously considered the most important factor in obtaining a loan is the current ratio—the ratio of current assets to current liabilities, or what the printer possesses in convertible assets as compared with his current debt obligations. Your credit manager will inform you that he doesn't consider it safe to make a loan unless current assets are at least 200 per cent of current liabilities. Loans are sometimes made when the current ratio is less than 200 per cent, but bankers insist that they find it increasingly difficult to recover on debts as this ratio sinks below 200 per cent.

Perhaps it will be of interest at this point to give the credit manager's definition of "current" or "quick" assets. He states that such assets are "anything that may be turned into cash at once." In this list he enumerated the following: "Cash, advances for the work in process, bills receivable, amounts due from subsidiary corporations, finished products, merchandise not completed, raw materials, and listed stocks and bonds." The other assets falling below the line of classification as to the possibility of their being turned into money quickly include "real-estate holdings, plants, trucks, machinery and equipment, and any unlisted stocks and bonds." All the securities (including municipal stocks and bonds) for which there is a ready market and which are listed in the regular securities markets are considered as current convertible assets. Unlisted securities (which include bonds or shares in subsidiary firms) fall beneath the current line.

This credit manager said that \$10,000 worth of printing machinery, even although entirely paid for, would not be considered as satisfactory security for a loan. He says, "A printer's fixed assets are screwed to the floor, and you can't get them up for the purpose of raising cash on them." He admitted, however, that his bank might make the owner of the machinery a loan on the "prospects"

of his producing something possessing a current-asset value with the machinery. Naturally the amount of any such loan will depend on the reputation of the person borrowing the money.

Not merely to draw a moral, but as something very pertinent to the line of thought developed in this article, it is well to ask of any printer who reads this: What do you know about your business? Have you any regular, routine method of obtaining and recording facts about your business? The larger the business the more complete this system should necessarily be. The U. T. A. system of

cost accounting has been developed to fill such a need, but much of the value even of the U. T. A. or similar methods of cost finding is lost where the system which has been installed is not fully maintained by the printer.

"The successful man," according to the credit manager quoted above, "is the average man who has intelligence and uses it, never failing to avail himself of the necessary knowledge of his own business. The man above the average in intelligence and ability will fail if he does not know his own business and make capital of his knowledge."

New Books for the Printer's Library

A Book on the Subject of Trade-Marks

"Trade-Marks" is a presentation of over fifty trade-mark designs produced for various institutions by Clarence P. Hornung. A full page is devoted to each design, and many of the trade-marks are reproduced in color. Aside from the data given with each design, the only text in the book is a preface by Harry L. Gage which reviews the history and also the significance of such trade-marks.

Printers who are considering the preparation of a company trade-mark, or whose customers have sought their services in securing a trade-mark design, will find this volume of immeasurable value as demonstrating what can be done in this direction and suggesting specific ideas. The book may be purchased at a price of \$6.15 postpaid through THE INLAND PRINTER book department.

An Advertising Text

"Advertising: Its Economics, Philosophy, and Technic" is a textbook by H. W. Hess, head of the Merchandising Department of the Wharton School of Finance and Commerce, University of Pennsylvania. Comprising over five hundred pages, this work goes very thoroughly into its subject from the three viewpoints cited, and will prove a valuable volume for those who seek a broad as well as detailed study of advertising. Chapter headings of the book are:

Advertising Economics and Its New Era; The Advertiser, His Article, and People; Getting the Will of the Crowd in Relation to Temperament and English Appeal; Attention in Relation to Display; The Function of Sense

Experience in Advertising; Instincts, Tendencies, and Interests Significant in Advertising Appeal; Principles of Memory; Imagination; Color; The Advertising Campaign; Advertising Media; The Illustration and Mechanical Reproductive Processes in Advertising; Typography and Layout; The Trade-Mark; The History and Present Status of the "Truth-in-Advertising" Movement.

This book may be purchased through the book department of THE INLAND PRINTER at \$5.15 postpaid.

For Commercial-Art Students

"Commercial Art," by Guy F. Cahoon, has been written as an aid to art students when they enter the field of commercial art, and also as a guide to buyers of commercial artwork. It does not deal with the elements of drawing, but presents capably the fundamental principles of drawing for reproduction, makes practical suggestions as to selling, and gives many successful time-saving methods for the artist.

"Commercial Art" may be obtained through the book department of THE INLAND PRINTER at the price of \$5.15.

Collection Letters

"Letters That Collect," by F. R. Otte and John Whyte, is a compilation of approximately five hundred collection letters which have consistently produced worthy results. Obviously letters that have proved their worth will hold a practical appeal for every printer who needs collection letters, and for this reason the volume deserves careful consideration. It may be purchased at the price of \$5.20 postpaid through the book department of THE INLAND PRINTER.

Capturing Larger Orders With Selective Salesmanship

By J. K. NOVINS

OFTEN a profitable printing job is lost because a talkative salesman succeeded too well in interesting his prospect in type and paper stock and the various other mechanical details. There are innumerable instances of printing orders being secured by playing up factors somewhat removed from a printer's immediate sphere of activity.

Recently a well known San Francisco printing establishment sold to the management of a large retail store an idea for a booklet on which practically every big printer in the city had bid. It is interesting to observe that in this instance price was not the major consideration, although it was important enough. And it is not certain that the quality of printing, for which the successful bidder is reputed, swayed the customer's judgment to the exclusion of everything else. Selective salesmanship did it.

As the company's sales system is handled, each salesman is furnished a list of accounts, each to be covered at least once a month. The accounts assigned to him are selected with full regard to his ability and preference for that class of business. In covering them on the basis of one call each month, it is expected of him that his routine calls should not be in the nature of solicitations in the ordinary sense; for each account he must be prepared to present at least one idea which in his judgment should interest the prospect, and must be prepared to amplify the idea to its full possibilities. This firm has developed an office organization which gives the salesman complete assistance in the execution of ideas in such detail as the conditions in each case may seem to require.

This selected list of accounts is handled by the salesman in addition to the regular business he has already culti-

A salesman's cultivation of new and valuable accounts in addition to his regular calls is vital to the increasing of sales volume. This article describes the success attained by a concern through this plan. Actual sales are cited; actual problems and their solutions are presented herein

vated, and which he can properly regard as his following. The selected accounts are the biggest and potentially the most profitable ones. They are the most difficult because they are being followed up constantly by the competitors of this printing concern. The printing requirements of these accounts are specialized, and involve expensive artwork

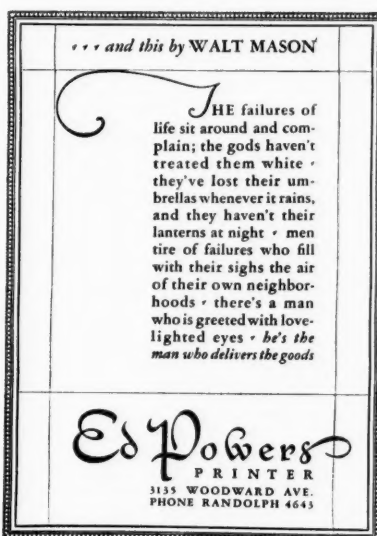
and copy layout which can be handled only by means of an unusual degree of intelligence and creative ability.

To assign these accounts merely as prospects to be called on by one salesman today and another salesman next week would defeat the very purpose of the plan. The salesman assigned to call on such a specialized account is expected to spend considerable time in studying its problems and printing needs, and, with this information as a foundation, to prime himself to suggest a big idea which will ultimately secure the order for his firm in the face of any competition that may be encountered.

By assigning a hand-picked list of accounts to each salesman the company gives him an incentive to study their problems before making an effort to do the actual selling. As far as possible the accounts represent a variety of industries. What ideas he gains by calling on one prospect can often be applied by the salesman as he makes the rounds of all others on his list. In many instances the accounts are not assigned arbitrarily. The experienced printing salesman usually indicates an ability to service certain accounts, and it is only natural that he should call upon them regularly.

Daily sales meetings are held, usually attended by the entire staff, and each salesman tells of his experiences. These are then amplified with suggestions from other salesmen, from the sales manager, and from the art-promotion expert.

The art-promotion expert is the very backbone of this firm's sales policy. His importance is well illustrated by the concern's recent experience with a large specialty shoe dealer from whom it secured a substantial booklet order. Had it not been for the type of salesmanship employed the concern would never have



An effective display page which was used in the house-organ of the Detroit printer named above

secured the order, regardless of the fact that its price and quality arguments were sufficiently convincing to the prospect being solicited.

The salesman who called on this account realized that skilful artwork was the vital consideration. This prospect had just put up a new building. Modernistic tendencies had been emphasized in the exterior, in the interior design and equipment, and even in the lighting fixtures. The salesman decided that a modernistic illustration of the new building, used on the front cover, would appeal to the prospect above anything else. He communicated his idea to the artist, who worked out a modernistic representation of the store front.

Presented in this form, the layout appealed to the management, and the order was placed with this printer. Later the salesman discovered that a number of local printers had used the same idea, but each had prepared a straight illustration which failed to stress the modernistic character of the new structure. It was the really creative presentation that captured the order.

A salesman for the same printing firm called on a nationally known company manufacturing a variety of related products such as roof shingles, paints, and so forth. He discovered that the company was being besieged with numerous queries from consumers as to its products and their manufacture. Such inquiries were answered by one of the executives in the form of personal letters. The advertising department chafed at the increased amount of work involved.

The salesman reasoned that it was logical and economical to incorporate the replies in attractive booklets which related to the different products. Before presenting it for consideration he prepared a list of the questions normally received from customers. That done, he approached the advertising executives for information relating to the different products. Having absorbed the important facts, he conferred with the art and copy staff of his office, and half a dozen booklets, each for one product, were laid out. A uniform cover scheme was employed for the entire series, but with a different color scheme for each booklet.

The concern's advertising department jumped for the idea as soon as it was offered in completed form. It was realized that the plan would save time, and

do more good than the old practice of answering questions by personal letter. Such an idea can be used almost universally. There is not a firm that doesn't desire to exploit its products by giving full information about raw materials, method of manufacture, and so on. Thus a large order was secured, showing that printing orders will come along faster

He Works (?) Down in Our Alley

By M. MARTIN SKLAR

His *type* you've seen in every shop,
With *hair spaced* out, just like a mop.
The *ink* is all upon his face,
A *wrong-font type*, just out of place.

He never *sticks* to one job long,
And as a *rule* he's always wrong.
His *apron* like a burlap seems,
His *case* is hopeless, like his dreams.

'Tis like a *hell-box* on his *frame*,
For which the *devils* get the blame.
His *makeup*, it is very crude,
The *battered type*, a first-class dude.

His *form* the beauties all would *chase*.
That *galley-slave* has got some face!
A *bold-face type* that loves to *set*—
The *proof* is, he's done nothing yet.

Quoins he hunts the whole day long.
They say for *lockup* he is strong.
A *breakup* man from Sleepy Valley,
And he *works (?) down* in our alley!

than one can see them when sound ideas are presented in an intelligent way.

The same printing concern produced a booklet for a large bank in San Francisco, which has developed a trust department that is doing a large volume of business throughout the entire state of California. It was faced with the problem of securing the active coöperation of lawyers, as many lawyers viewed with suspicion the encroachment of banks in a field formerly regarded as their own.

One of the important officials of this banking institution, addressing a gathering of bankers on the subject of trust service, cited his bank's experience and made a plea for the coöperation of lawyers. The printing concern recognized the possibility of reprinting the speech in booklet form and circulating it to a list of attorneys throughout the state.

The advertising manager of the bank was told that the printer had a list of some twelve thousand lawyers to which the booklet could be sent. An estimate

of the cost was given, and the salesman promptly secured the order.

Sometimes an idea as worked out by the printer may not appeal to the prospect for whom it was intended. The advertising manager of a large oil company was interested in some sort of desk calendar. The printing concern finally conceived a disk-shaped perpetual calendar to be hung on the wall, and its artist prepared a suitable design. However, the advertising department of the oil company at last decided to reject the idea, as it could not see that the calendar had sufficient advertising value.

The calendar idea was presented to the advertising manager of another oil company, with the bold statement that it had been rejected by this firm's competitor. Some of the salesmen of the printing concern thought it was rather poor salesmanship, but this salesman had an objective in view. When he told them that the competitor had refused the wonderful opportunity to capitalize this advertising idea, he quickly won the advertising manager's attention. The result was that the salesman secured an order to print 50,000 of the calendars. The proof of a pudding is in the eating!

The sales meetings held by this printing firm are valuable in various ways. If a salesman is tired of calling on a certain account, because he cannot get the viewpoint of the executive or perhaps because he feels that he can do better with another type of prospect, he comes out in the meeting and says so. Another salesman may then pick up the account through an exchange of prospects. In this way salesmen now and then trade prospects, so that in the long run the list used by each salesman consists of prospects that he enjoys calling on. It goes without saying that a salesman can get better results under such conditions.

The firm in question would not return to its former system of handling printing salesmen. The sales manager believes that he has eliminated hit-or-miss salesmanship, which in the final analysis is no salesmanship at all. His salesmen get not only more orders, but larger orders. At the same time the company has increased its art staff, and it maintains constant contact with a number of copywriters. By coördinating the efforts of the artists, copywriters, and salesmen the firm is able to swing the larger, more profitable printing orders.

COST AND METHOD

By CARL A. JETTINGER

This department deals with problems of cost accounting and production, and practical questions will be welcomed. However, estimates upon specific jobs will not be furnished

The Fetish of Volume

In spite of operating creditable cost systems, some printers cannot get away from their blind affection for the fetish of volume. Such printers hold that it is good business to accept some large orders at prices so low that the cost sheets show no profit, perhaps even a small loss—"to bring up the volume and keep down the hour costs."

While there is an element of truth in the reasoning of these printers, it is nevertheless fallacious. When taking a large order without profit, the assumption is that it will bear a fat share of the general expenses of the business and thereby increase profits. This can be true only if the large order is sold at no less than cost; if it is sold at a loss, then this loss is pretty certain to more than eat up the general expenses which have been borne by this particular order.

Although a large order may have been sold at cost or a few cents over cost and thereby have absorbed a portion of the general expenses and kept down the hour costs, even then it will increase the net profits of the business only if all other work has been sold at the same price that would have been charged if the hour costs had not been reduced by the large order. As this is hardly ever the case, the taking of large orders at prices not yielding a reasonable profit is a dangerous undertaking. If the hour costs are reduced, then there will always exist the temptation to sell at prices that are reduced proportionally, which means that profits too are reduced proportionally. Aside from that, there is the danger that in the confusion that is sure to be occasioned by the large and profitless order some smaller and profitable work is lost, the inevitable result being a reduction of the net profits of the business.

Moral: Take no order unless you have good reason to believe that it will cost you less than the price for which you

have sold it, and that it will net you a satisfactory amount of profit.

It's the Printer's Loss

It may not be possible in every case to get a profit over the cost of an order. But where it is possible and the printer fails to get it, simply because he has no way of knowing what it has actually cost him to produce the work, it is he who is the loser and not the person or organization upon which he had depended, either for a profitable selling price or for information as to what the cost of the work will be "if his hour costs are the average."

* * A Copy Suggestion * *

Listen!

IF THERE were any magic involved in successful use of advertising, do you think we'd go to the trouble to grind out this little magazine every month? Of course not! We'd pay someone his price for the magic formula, press a button, lean back, and watch the dollars roll in!

No. There is no magic formula, and we know it. But we do know that the right kind of advertising will increase profits, if the product or the service deserves to earn a profit.

We know that we can and do help plan and produce the right kind of advertising—not for those who are seeking an Aladdin's lamp, but for those who are entirely aware of the honest sweat which is behind effective advertising.

Cover advertisement from *The Imp*, house-organ of The Botz-Hugh Stephens Press, Jefferson City

Then Something Is Wrong

If produced under conditions that are normal, as far as the plant producing it is concerned, every order ought to show a net profit. If one does not then there is something wrong, and that can only be one or both of two things: The selling price was too low, or the cost of production was too high. It is the office of a cost-finding system to determine the exact source of the trouble.

Informal Timekeeping

Some printers who do not maintain a complete cost system have employees report on the work envelope, or the tracer, how much time it took to produce the order. This usually leads them to believe that the orders are produced in less time than was actually required, for it is seldom that all the time is reported where this method of timekeeping is used. If the printer who has his employees keep time in this matter will go to the trouble of footing up on an adding machine the chargeable time his employees have reported in some particular month, the totals obtained will in all probability prove a great surprise to him.

One Printer's Problem

A printer told us a few days ago that he had just installed a new folding machine at a cost of more than a thousand dollars. He had never operated such a machine in his plant before and wanted information about the cost of running it, for this printer, instead of operating a cost system, uses estimated hour costs in arriving at selling prices.

To get the information he desired, this printer called at the office of the local employing printers' organization. He was told that the cost of operating folding machines in his city varied to a degree that was almost unbelievable. Some of the machines in that town were not productive as much as 5 per cent of the

time, while others were productive more than half the time; and some printers found it expedient to have their folding machines operated by two persons, while others, who do a different class of work, very seldom employed more than one person to run their folding machines. He was told, furthermore, that under such conditions it was impossible to estimate what it might cost an hour to operate his folding machine. However, the printer was given a price, at which he was told work done on folding machines in that city was ordinarily sold.

The question now is this: What will the price given this printer benefit him? He still knows nothing in regard to what it costs to operate *his* folding machine. He might sell folding at that price for years without ever finding out whether he was making a profit on it or was making the customer a present of some of the money the printer had earned on other work. He will never know when any order is large enough so that it will cost less to machine-fold than to hand-fold it. He will never be sure whether the thousand dollars and more he paid for his folder made or lost him money. And he will be in the same predicament every time he installs new equipment.

Now if this printer, instead of taking somebody's guess as to what it will cost to run his folder, or what price he must charge if he wants to make a profit, had put in a cost system, then he would soon know all the things just mentioned.

The selling price this one printer was given no doubt is what printers in his city charge for folding—if they can get it—and is frequently cut to get the order. Now if this printer knew the cost of operating his folder he would know just how much he could trim his price without losing money on the order—a great advantage when competition is strong. The information he would get about the cost of running his folder would also help him determine whether it is probable that he would make money by the installation of certain additional equipment. Verily, the printer who operates a cost system has many advantages over the printer who does not have one.

No order or customer is more easily lost than the one secured on price alone, for any printer, large or small, good or bad, can quote a still lower price if he thinks it is necessary to do so.

A Question of Light Expense

Some parts of our plant are so far removed from sunlight that they must use artificial light all day long, while other parts hardly ever use it except during the short winter days. Should not the departments that use artificial light all day long pay proportionately more for light than those that do not?

If the cost of rent is divided among the departments on the basis of square feet occupied, as is usually done, then the departments that use artificial light all day long should not be charged more for light than those that do not. The reverse would be more just, for the artificial light which these departments are furnished is a very poor substitute for the daylight which some other departments are furnished, without charging the former a higher rate a square foot.

When Costs Differ in the Same Department

Hour costs vary not only from month to month, but they vary even in one and the same department in the same month, because different varieties of work were performed. A printer who in addition to doing a general run of commercial work prints a number of periodicals told the writer recently that he could not charge the same hour rate for makeup of the periodical forms as for hand composition, and that in his opinion the makeup was worth less, because, on account of there being no distribution of forms (which consisted of linotype slugs), there was but little if any non-chargeable time included in this class of work.

The printer spoken of does not use a cost system, so it matters not what he charges. He has no way of ascertaining whether the price is right or not anyway, and is trusting to luck that it is leaving him a profit. He is right, however, in his contention that the makeup of the periodicals costs him less an hour than does ordinary hand composition.

If this printer operated a cost system, then he ought to make it show him the cost of makeup and similar work, on the periodicals he prints, separate from the cost of ordinary hand composition. Usually this is accomplished by making separate departments of the different kinds of work, a proceeding that is not always practicable. In the case of this printer, for instance, it would be difficult to do it, for the same equipment is used by the hand compositors for work on the periodicals and also commercial work.

The writer has devised a simple system of taking care of situations like these. Applying this method, the printer spoken of would arrive at a separate hour cost for periodical makeup as follows: First he would have his employees use a special operation (kind of work) number when reporting makeup time on periodicals, and also another (or the same one) for breakup of the periodical forms, the latter, as it is easily traced to the order, being considered chargeable work. The time reported by these special operation numbers should be accounted for in the office in just the same manner as if it belonged to some department other than hand composition. It would all be chargeable.

Supposing this had been done for a month, for the calculation of the hour cost of hand composition the following figures (which of course are arbitrary ones) were obtained: Total cost of operating department, \$2,160; hand composition, chargeable hours, 600; hand composition, non-chargeable hours, 400; magazine makeup, chargeable, 200.

Adding together all of the chargeable and non-chargeable hours, we find that the total number of hours worked in the department for that month was 1,200. If all these hours had been chargeable, then all we would need to do to find the hour cost of the department would be to divide the 1,200 hours into the total cost of \$2,160. The answer would be \$1.80 an hour. As the 200 hours of makeup of the periodicals were all chargeable, the cost of this class of work therefore was \$1.80 an hour, or \$360 for the 200 hours. Subtracting this \$360 from the total departmental cost of \$2,100 will leave \$1,800 as the cost of hand composition outside of makeup of periodicals. All that is then left to do is to divide the 600 hours of chargeable-hand-composition time into this \$1,800 and we have the hour cost of ordinary hand composition, which would be found to be \$3.00.

If our calculations are correct, then this printer will get his money back if he charges \$1.80 an hour for the periodical makeup and \$3.00 an hour for the hand composition—and such would be the case under these conditions.

This method of finding more than one hour-cost rate in one and the same department will be found useful in many cases, for instance, in those plants that handle tariff, price-list, or market-report

work, where forms are kept standing and much of the work of hand compositors consists solely of corrections, alterations, makeup, and lockup, all of which are chargeable time and consequently do not cost as much for the sold (that is, the chargeable) hour as does ordinary hand composition. True, the result in these cases mentioned would be a higher cost of hand composition, but that would be quite correct, for the cost of distribution should be charged solely to hand composition, which caused it, and not to any work not responsible for it.

The method just explained can be employed also where the different kinds of work each consist partly of chargeable and partly of non-chargeable work. In that case the departmental cost is first apportioned according to hours worked at each class (including chargeable and non-chargeable hours). This done, the cost of each kind of work is divided by the number of chargeable hours of that kind of work. If desired, three or more hour rates can be calculated for one and the same department by this procedure.

Offset Printing Plates and Plant Humidity

By GUSTAV R. MAYER

FROM the very beginnings of photography attempts were made to apply this sun-painting process to lithography and the printing press. Photographic impressions on litho stones were made with bichromated albumin and ink back in 1855 and successfully printed from on the press, but only subjects in line and stipple could be produced, as the halftone screen was only a dream at that time and for many years later. Drawings on stone and the duplicating of these by hand-pulled transfers reached a point of such excellent quality that photographic methods were looked upon as being primarily curiosities.

With the perfection of the halftone screen, photoengraving developed into a platemaking method for the letterpress to such an extent, especially as to color

reproduction of paintings, that lithographers were beginning to sit up and take notice. Attempts to transfer impressions from these photoengraved plates onto lithographic plates met with only limited success, and the thought was ever present in the minds of some men that, if only these halftone-screen reproductions could be photographed direct onto the litho metal plate without the intermediate step of hand transferring, the problem would be solved.

Since 1907, when the first photocomposing step-and-repeat machine was invented, lithographers have been learning to apply photography and the halftone screen to lithography on an intensive scale. As in all other industries where decided changes in production methods are introduced, the new method has not been a path bordered with sunshine and roses. Naturally there have been numerous failures, as no one knew very much about the new developments, but by constantly keeping at work upon it some degree of order has gradually been created where only chaos existed, as proved by the experience of the past twenty-three years. Few lithographing plants doing high-grade commercial work are without a step-and-repeat platemaking machine.

The photographic light-sensitive coating on the litho metal plate, on which the impressions are made by an exposure to light under the process line or halftone negative that later forms the printing surface of the plate on the press, is still bichromated albumin and ink; no other means so far have been found that are superior to it or more reliable in daily practice. A great deal of research still remains to be done with this very old method before one can say that it is on a real production basis.

One detail in the making of photo-transferred litho metal printing plates which has received very little attention is the influence of air conditions in the workrooms where such plates are made. Wide variations in results are encountered at times with the same identical bichromated-albumin mixture, these erratic results sometimes occurring from

Warrington, Detroit, Shows How!

Reply No. 6 to the challenge "How Would You Do It?"

M'sieu le Voyageur

a bird of passage

TOWN & COUNTRY is one of his few fixed habits... He looks for it in the lounges of his favorite hotels... And it gives him nostalgia for Fifth Avenue when he is lounging in the Bar Basque at Biarritz.

Like himself **TOWN & COUNTRY** has formed an aristocratic viewpoint of the world at large... It gives the cut direct to unimportant places and dreary trips... M'sieu does himself well and expects his chosen magazine to aid and abet him...

He reads **TOWN & COUNTRY** because it is world-conscious... wise in the ways of ships and places... a provocative catalog of the lure and luxury of modern travel.

SINCE 1925 **TOWN & COUNTRY** has published in excess of a million lines of advertising ANNUALLY... over 1600 pages.

M'sieu le Voyageur

A BIRD OF PASSAGE

● TOWN & COUNTRY

is one of his few fixed habits. He looks for it in the lounges of his favorite hotels. And it gives him nostalgia for Fifth Avenue when he is lounging in the Bar Basque at Biarritz. Like himself

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TOWN & COUNTRY since 1925 has published in excess of a million lines of advertising annually... over 1600 pages.

A. L. Warrington, of the Detroit Typesetting Company, has joined the growing ranks of those who agree with *The Inland Printer* that the advertisement on the left is "puzzling like a wild futuristic picture." His snappy resetting on the right is anything but conventional, yet the substance is not buried deep beneath froth, as it is in the original. Why not try your hand? The size of the resetting should be 23 by 42 picas

one day to another. Plates develop easily and clean one day; but the next day scum appears, the work is thick, dark middle tones become solids, and shadow detail is missing. Similar variations appear on the press from one plate to another; one plate will produce an edition that sets a record for endurance, while the next plate, produced presumably in the same way with the identical solutions and treatment, and to all appearances just as good as the previous plate, makes a poor showing on the press. Another experience is to make a single impression on a plate for the proof press which proves perfectly satisfactory, and then find that the press plate, with its twenty or more impressions of the same subject on it, does not compare at all with the proof plate in quality and gradation. These happenings describe in a general way some of the grief encountered now and then in most photo-litho platemaking departments.

To claim that the amount of moisture in the air at the time the plate is being coated on the whirler and exposed under the negative is responsible for 95 per cent of these irritating difficulties will probably be considered ridiculous. But this is exactly where the grief is located. Every photographic method in which a bichromate is used as the light-sensitive compound will vary in its performance according to the dryness or dampness of the air at the time the prints or impressions are being made.

Just to what extent the bichromated albumin as used on lithographic metal plates was affected by the humidity or moisture in the air of the rooms containing the photocomposing step-and-repeat machines, printing frames, and whirlers was a question that no one seemed to be able to answer with any real degree of certainty. Use of different formulae, or varying the quantity of the ingredients in the bichromated-albumin mixture to overcome the troubles as they cropped up, was of far greater interest to those approached on the subject. The possibility that moisture in the air might have a decided influence did not receive much consideration, so a search was made to determine what had been written on the subject. All available technical journals, books, and trade magazines were gone over for light upon this subject. Twenty-four formulae and the directions given by various writers were classified and

arranged according to a common standard for comparison. None of the directions mentioned anything on humidity and its influence except under very damp conditions, and then the recommendation was given to apply a thin coating of wax over the bichromated-albumin coating to protect it from the bad effects of the damp atmosphere.

An investigation covering a period of four months proved conclusively that the amount of moisture in the air, or in other words the relative-humidity percentage in the workrooms at the time the plate was coated and exposed to light, would produce good and poor impressions with the same identical solutions, and that the factor of control was the humidity present. When the air is dry the speed decreases and the bichromated-albumin impressions are hard, brittle, and easily affected by the chemicals used for etching the plate, and the life of a press plate made under this low-humidity condition will be short, as the brittle-albumin impression is a poor foundation for the printing ink. When the humidity was somewhere near the normal percentage speed increased and the impressions on the plate were hard and tough, and would stand all kinds of abuse when developing and etching. Impressions of this character will show remarkable endurance on the press, producing the kind of plate the pressman will appreciate.

In very damp weather, when the relative humidity is high, speed is then at its highest, and only about half the exposure is required as compared to that necessary in any dry atmosphere when the relative humidity is low; but under the damp conditions spontaneous fog, which is usually known as scum in the shop, quickly appears, especially if the light-sensitive plate was left in this damp air for an hour or more in a darkroom where no scum could form by fogging the plate due to exposure to strong light. Under this damp influence lines and dots thickened and considerable rubbing when developing was necessary to produce even passable work. This showed that relative humidity had a most decided influence and was a fundamental factor in the production of photographic transfers on grained metal plates for the lithographic printing press.

In these tests accurate records were kept of the relative-humidity fluctuations in the workrooms from day to day.

These were checked against the results obtained with one formula of bichromated albumin mixed from the same lot of material, and a standard whirler speed and exposure time. As the relative humidity went up and down due to variations in the outdoor weather conditions which were reflected in the air of the workrooms, fluctuations in the quality of the impressions were noted.

Based on the 311 test plates which were made during this time, the conclusions are that most favorable working conditions are to be found at a temperature of 68 to 70 degrees Fahrenheit and a relative humidity of 50 to 55 per cent. This applies to any mixture of albumin and a bichromate, with the addition or absence of ammonia water. At a relative humidity of from 20 to 30 per cent the albumin image is hard and brittle, producing an inferior plate. When the relative humidity is up to from 65 to 70 per cent, spontaneous fog or scum quickly appears, and under this condition not many impressions can be photocomposed on a press plate without encountering trouble unless the plate has a protective coating of wax or paraffin applied immediately after the press plate has been removed from the whirler.

Humidity control in the rooms where platemaking is done is equal to, if not of more importance than, such control in the pressroom and bindery. A good printing plate is the foundation of good work; good work means a satisfied customer. Many plants have the pressroom and bindery equipped with humidity-control apparatus, and the extension of this to the rooms used for bichromated-albumin work will avoid many makeovers and costly delays in the pressroom.

New Uses of Good Type Faces

Why cannot we printers use Caslon or Garamond or some other good type face in a new and fresh way? Must we have the ugly Broadway or Modernistic to create a fresh note in typography? Why cannot we work in the same way as an architect, who uses the same old bricks in a new design to create new architecture? The brick manufacturers did not produce a modernistic brick for the creation of the Chrysler Building. Similarly, through use of intelligence, we can create new fresh periods with existing useful types.—*E. M. Diamant.*

Possibilities in the Finer Production of Sheet-fed Photogravure

By M. R. PELLISSIER

TO BE SUCCESSFUL a concern must supply a need, and to be preëminent in its field it must be in a position to supply that need even before its necessity becomes apparent. As the possibilities, wonderful quality, and flexibility of the process are recognized, in similar proportion will the demand for sheet-fed photogravure increase.

There is no other process giving such extreme velvety richness, nor will any other method of reproduction retain the delicacy as to fine detail, as will photogravure. Even if a screen is used rather than a grain, the method of etching and printing is such that practically no dots or cross-lines are apparent to the eye. But if fine quality is not maintained the reputation of the process must suffer, and it is this quality and the methods of maintaining it that I desire to emphasize.

To begin with, many workers seem to forget or not to realize the extreme importance of cleanliness—cleanliness in the whole plant, in the photography, in the production of the etched plate, and in the printing itself. Up to the time when the plate is etched every speck of dust means a minute black or white fault. The latter may be corrected in the plate, but not the former. Every finger mark reproduces somewhere. It may not even be apparent to the eye, but when it comes to the etching the greasy impact will resist the acid. Many marks on many orders are directly traceable to this lack of careful cleanliness.

Then consider the retouching of negative and positive: I have seen both completely retouched—every square inch! Apart from the absolute waste of time

the finished result simply shows the technic of the retoucher rather than that of the originator. Just imagine a retoucher starting out to improve one of Gainsborough's masterpieces!

On the other hand, the final result can be vastly improved in very little time by simply accentuating the highlights in the negative and a few snappy blacks in the positive. This particularly applies with commercial work. All the original shadows and lights become secondary as a

potassium and local intensification with bichlorid of mercury and ammonia are very simple matters if carefully worked, and much may be done in this manner. It has the added advantage that there is no interference with the technic of the original. After all, according to the experts about 80 per cent of the sale of everything is through the eye, so why not improve the appearance of our photogravure, especially when it can be accomplished in such a simple manner?

More should likewise be done with the retouching of etched plates themselves—a fact that seems to be entirely overlooked. Care must be exercised, but the shadows can be broken up and the delicate highlights also put in with the burnisher. I have known plates to be improved by a slight overetching in the final stage and putting in highlights with a burnisher. This can be done only lightly, as if the burnisher is applied too heavily a depression may be created that will hold more ink instead of less. The doctor blade, passing over the plate, cannot wipe that part clean. The plate may be reetched in places to give added depth to shadows or to correct overetching and the resultant falling-in, for perchlorid of iron, etching directly down at first, later will etch laterally as well and thus undermine the etched depths which hold the ink.

In the sensitizing of the tissue the hand is sometimes used to wipe away bubbles. This is hardly sufficient. A camel's-hair brush should be kept specifically for this purpose, both the back and the front of the tissue being gone over before it becomes limp and so liable to be marked by the brush. Every bubble



An impression of a Japanese print composed entirely with typographic material by Albert Schiller, the art director of the Advertising Agencies Service Company, New York City. The original is 15 by 19 inches and printed from line plates in three colors. Mr. Schiller, who has experimented with typographic pictures of this nature for years, believes this effort might well be considered the first American "typographic print"

consequence, and so your range of tone is vastly increased and the result is much more pleasing to the eye. Do not forget that local reduction with ferricyanid of

of air (and many form at times) repels the sensitizer in that particular place, and thus it becomes the cause of more faults in the finished plate.

The prevalent manner of etching is to use a series of baths of varying densities, passing from one to the other as judgment dictates. Longer time ought to be given to the middle tones, if that richness of gradation in the finished product is to be maintained. This method of etching has the advantage of allowing you to go back to a preceding bath if you find etching proceeding too rapidly. But the bath becomes weaker as more plates are etched, and the procedure is therefore not the same in every case, whereas if you start with the strongest solution and just add water in small quantities as occasion may demand you are getting the benefit of the more active bite of fresh solution and your method of procedure becomes standardized. Just pour the solution into a container in which you have placed the amount of water you think necessary, shake it up well and continue with the etching, and so on.

Throw away the solution after your plate is etched. It may be advisable to keep some strong solution in reserve in case you proceed too rapidly. In this case pour off what you are using into a container, go back temporarily to full-strength solution to arrest the etching, and then go back once more to what you had been using before.

"Newton's rings" occasionally cause trouble. Then there is a tendency for the tissue to tan when being laid down on the copper. This is likely to create serious difficulties in correct etching of the middle tones. It may be entirely avoided by giving the plate a thin coating of silver just prior to placing the tissue upon the copper. There is no necessity to go to the cost of installing a plating bath, as this thin coating of silver may readily be applied by vigorously rubbing the plate with a silver solution.

Wear of the plate is partly caused by the action of the doctor blade in wiping. Inks, particularly browns, cling to the copper surface. If the plate is steel-faced—a misnomer, as it is really coated with iron—by electrodeposition, the life of the plate can be very much prolonged. The steel preserves the surface, and the coating is so infinitesimal that it will in no way impair the resulting impression. When the steel wears through the coat-

ing can be instantly removed with no damage and the plate then re-steel-faced. Also, ink does not cling to the steel-faced plate as it will to copper, so the doctor blade will wipe cleaner and the pressure can be reduced, which in itself adds to the life of the plate. The necessary apparatus and cost of plating is so comparatively small that it is well worth doing. Figure out the saving, on a long run, of steel-facing the plate rather than making several plates of the same form.

The only adverse criticism leveled at photogravure is that the type is bad—it weeps. There are various ways in which this may be improved. To begin with, reproduction from the so-called glassine proofs of the type is never satisfactory, as it is almost impossible to get absolute density. Set up the type in letterpress, larger than needed if possible, and photograph down, using process plates for both negative and positive. Etch separately from any illustrative matter.

What causes the broken appearance of type in photogravure? Examine it under a magnifying glass and you find that the edge of the letters has a serrated appearance produced by the dots or lines of the screen used. This can be overcome by using a considerably finer screen for all type matter; or use a grain instead of the screen for this lettering. If the type is really small, for short runs etch without any screen or grain.

The grain or dust is finely powdered bitumin deposited on the plate and then "cooked" or burned in. Other materials such as oxblood or rosin may be utilized. Build a high box that is big enough to take the largest plate, make the opening door as small as is conveniently possible, and provide slats on which to place the plate inside the box and just level with the bottom of the door. The lower part of the box should be metal, in the form of a half circle, with a two-blade fan which may be revolved by hand or otherwise. At the end of every blade place heavy felt to brush against the bottom semicircle as the fan revolves and thus throw the powdered bitumin up into the body of the container.

Now comes the beauty of the grain- ing process. The degree of coarseness or fineness of the resultant grain is dependent on the length of time you allow the powder for settling before inserting your copper plate in the box. The longer you wait, the more the coarse particles settle

by their own weight and the finer the grain. The burning-in should not be continued longer than sufficient to turn the surface color just red. This burning-in is simply to cause the grain to adhere to the plate, and if continued too far will result in coarsening the grain.

The bitumin in the box must be kept dry. Keep three or four pounds of fused calcium chlorid inside in a tray. You will find it will absorb so much moisture as to become liquid. Just remove and dry. This is satisfactorily accomplished by heating it over a flame.

"A lot of trouble!" you say. Maybe! But think of the superiority of your photogravure over that which is carelessly produced! My experience has been that, given quality such as is seen in Europe today, practically any price in reason can be obtained for this work.

The advantages of using copper plates fastened around the cylinder as compared with etching an actual cylinder on which the copper has been deposited are numerous and fairly evident. Plates are a simple matter to store and take up little room. A great amount of money and space is involved when cylinders have to be kept more or less indefinitely for reprint purposes. The cost of the plates is considerably less. Besides, a whole cylinder must be used, whereas in the case of plates they can be cut to fit the needs of each particular case.

In lining round, laying out, making the mold, and etching, it is much simpler to work on a flat surface than on a cylinder, and the entire work is open to your view all of the time.

Steel-facing becomes a simple matter with a flat plate, but with a cylinder it's another story. Awkward to handle, needing a much larger bath with continuous movement of the cylinder and more anodes, it becomes much more costly both in time and money. There is another material advantage in using plates rather than cylinders. The former are made of rolled copper, which is hard and has a close grain. The cylinders are deposited copper which is not as hard as is rolled copper, nor can the grain be as close. There is more likelihood of variation in quality in the cylinder than in the plates.

Why is the quality of the work done in Europe generally so excellent? I think probably it is because they take more care than we do and are continually experimenting and striving to improve.

Possibilities in the art of photogravure are manifold. The doctor blade may be done away with and other more efficient methods of wiping be introduced. In Europe they are experimenting with rollers. The ink can most surely be improved. Too much consideration is given to its cost. What material difference can a few cents a pound make to the cost of a piece of work when it may be the means of so improving the quality as to assure a higher price? And for long runs why has not somebody tried out electrotypes or electrogravures? From the point of view of the similarity of impression they certainly would be an improvement over making a succession of plates.

Means of making separate plates for each illustration and each page of type, so that a form can be locked up as in letterpress, will be devised in the near future and will quite materially affect the industry. There will be a large saving in material and time, and plates can then be interchanged at will. The main difficulty of course is in the wiping.

Progress in Gravure Printing

By GUSTAV R. MAYER

GRAVURE printing is receiving much more attention from the German printer and publisher than this method is accorded in the United States for commercial and art purposes, as indicated by the German trade publications. All of these are showing inserts and sections printed on the gravure press, and frequently an entire issue is printed by this method. A copy of "Graphische Jahrbücher," No. 12, 1930, devoted entirely to gravure printing, contains many fine illustrations of what can be accomplished by this printing method in one or more colors, and reproductions from pictorial photographs appear in various shades of brown and blue-green inks on a rough-surfaced art paper of fine quality. Specimens of post cards printed in brown and blue inks are equally good. A two-color reproduction printed in complementary colors, red and green, is a remarkably

fine demonstration of what can be done in only two colors on the gravure press. Its color rendering is equal to Technicolor movie film, which is also a red and green two-color process regarding which many have marveled at the colors displayed on the movie screen. In this so many people see the color yellow, yet there is no yellow there. If the long scale of fine brown color these two complementary colors, red and green, can produce can be achieved with printing inks then it certainly would seem that the logical printing method is gravure.

Reproductions from oil paintings in three-color gravure have been somewhat disappointing in the past. They usually look like the reproductions from pastel drawings, the shadows being inclined to become soggy; the character of the original oil painting does not carry over into the reproduction in the three-color gravure. The writer appreciates the difficulties involved in three-color gravure, yet, if we are ever permitted to reproduce the fine dark, rich colors in the shadows and the delicate shades of colors in the highlights in but three printings, this will be possible only through the gravure press. Only in this method is the ink deposited from the cylinder or plate onto the paper in a film of varying thickness which will represent the lights and shadows in the original painting. That this is possible is demonstrated in the German publication at hand by an ink manufacturer's advertisement which is a sparkling miniature oil painting in three-color gravure on fair-quality enamel book paper and not on the heavy plate paper, as are most of the specimens shown. This is the best example of three-color gravure reproduction that we have seen to date, and it cannot be mistaken for anything except a reproduction of an oil painting.

The text of this journal consists principally of a profusely illustrated description of the numerous kinds of gravure presses available in Germany, ranging all the way from sheet-fed to multicolor web presses consisting of from six up to twelve units which resemble our giant newspaper presses as to general appearance. The cover itself is an excellent example of gravure printing. The depth of

Why Not Try Your Hand on This?

Reply No. 7 to the challenge "How Would You Do It?"

**M'sieu
le Voyageur**

a bird
of passage

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because it is world-conscious...
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places... a provocative catalog
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travel.

Since 1925 **TOWN & COUNTRY**
has published in excess of a million
lines of advertising annually...over
1600 pages.

Those who regard blackness as a fault—which is not always true—will score both these advertisements low because, as Hal Marchbanks would put it, they are "black as hell." Though too crowded, the resetting on the right, by A. Hurwitz, Continental Printing Company, New York City, rates higher because it is not complex like the original, which was characterized when first shown as "puzzling like a wild futuristic picture." Some especially fine resettings are now being received for future showing. More are invited

color in the darkest shadows and the delicate tints in the highlights obtained in one impression on the gravure press could not be duplicated in less than from two to three printings either by the offset or letterpress method.

Many German printing concerns are equipped to handle orders in either of the three major printing methods and in some instances all three are used in the production of unusual publications employing each method where it will carry its message to the public in the most effective manner. Whether we like it or not, the march of progress goes steadily on. Some predict that the general public is going to become very tired of gravure printing, and time only will answer this. The almost instant popularity of the rotogravure picture supplements in our Sunday newspapers does not indicate at the present time that the public is becoming tired of them; in fact it is the section in greatest demand when the papers arrive on Sunday morning.

Perfuming Printed Matter

There are various kinds of printed matter that can be perfumed to advantage—especially mail advertising of the class sent to the fair sex. The sales value of "scent appeal" is illustrated by the fact that some of the following lines of merchandise are now being treated with synthetic perfumes: bookbindings, wall paper, leather goods, printed dress fabrics, gloves, shoes, raincoats, linoleum, paper boxes, and toilet articles.

For many years past numerous printers followed the practice of "perfuming" such products as wedding invitations, social stationery, concert programs, and announcements by the use of a scented talcum powder dusted over the printed sheets. This method is just as useful today, and may be adapted to a wider range of printed matter for the beauty parlors, millinery and dress shops, hair-dressing establishments, etc. Some printers now follow the plan of dusting the interior of boxes containing printed matter of this class with one of the well known brands of scented powder. A few drops of stainless toilet water could be made to serve the same purpose. Only a powder or perfume having a delicate odor should be utilized.

Regular printing inks do not possess a pleasant odor. For that reason they

should be made odorless for printing such specialties as paper wrappers for butter, lard, confectionery, or other food products. Odorless inks are supplied to order by the larger printing-ink manufacturers. In cases of printing programs, announcements, and advertising literature use a small part of any of the fol-

lowing compounds—oil of cloves, oil of citronella, oil of wintergreen—or from a large wholesale-drug concern the printer may obtain a special make of synthetic perfume of an oily type that will readily mix with ink.—From "*The Printer's Album*," the interesting house-organ of the Challenge Machinery Company.

Typographic Scoreboard

March, 1931

Subject: *The Saturday Evening Post*

January 24 and 31, and February 7
178 Half- and Full-Page Advertisements

Type Faces Employed

| | |
|--|----|
| Bodoni | 49 |
| Regular (M*), 25; Bold (M), 15; Book (T**), 9 | |
| Garamond (T) | 33 |
| Old Style, 22; Bold, 11 | |
| Caslon (T) | 21 |
| Old Style, 19; Bold, 2 | |
| Futura (M) | 15 |
| Regular, 12; Bold, 2; Light, 1 | |
| Bernhard Roman (M) | 7 |
| Light, 4; Bold, 3 | |
| Bookman (T) | 6 |
| Goudy (T) | 6 |
| Bold, 5; Light, 1 | |
| Bernhard Gothic (M) | 5 |
| Kabel (M) | 4 |
| Light, 3; Bold, 1 | |
| Scotch Roman (T) | 4 |
| Cloister Old Style (T) | 4 |
| Baskerville (T) | 3 |
| Kennerley (T) | 3 |
| Binney (T) | 2 |
| Franklin Gothic (M) | 2 |
| Granjon (T) | 1 |
| Century Expanded (T) | 1 |
| Eve Heavy (M) | 1 |
| Artcraft (T) | 1 |
| Ratdolt (T) | 1 |
| Cheltenham Bold (T) | 1 |
| Century Old Style (T) | 1 |
| Monotype Baskerville (T) | 1 |
| Monotype Cochin (M) | 1 |
| Louvaine (M) | 1 |

*M—modernistic; **T—traditional

Ads set in traditional types... 98

Ads set in modernistic types... 76

(Four of the advertisements examined were hand-lettered.)

The display of twenty-four of the advertisements herein credited to traditional type faces appeared in faces designated as modernistic. On

the other hand the display of seven advertisements for which modernistic types are credited was set in faces considered traditional.

Weight of Type

| | |
|------------------------|----|
| Ads set in light-face | 80 |
| Ads set in bold-face | 86 |
| Ads set in medium-face | 8 |

Style of Layout

| | |
|--------------------------|-----|
| Conventional | 143 |
| Moderately modernistic | 28 |
| Pronouncedly modernistic | 7 |

Illustrations

| | |
|--------------------------|-----|
| Conventional | 134 |
| Moderately modernistic | 31 |
| Pronouncedly modernistic | 10 |

(There were no illustrations used in three advertisements.)

General Effect (all-inclusive)

| | |
|--------------------------|----|
| Conventional | 91 |
| Moderately modernistic | 74 |
| Pronouncedly modernistic | 13 |

In an era encouraging to changes in preferences and prolific of new styles the scorekeeper is surprised that the old Bodoni should lead so long. He has felt that sans serifs would increase somewhat in use, but their score has steadily, if only very slightly, dropped since October. It is now said that square antiques will be the next vogue, and one called Memphis, recently brought out in Germany, is credited with developing it. A face comparable with the bold Memphis, and called Litho Antique, was put out in 1909 and has long been shown in the American Type Founders Company catalog.

THE OPEN FORUM

This department is devoted to a frank and free discussion of any topic of interest to the printing industry. Nothing is barred except personalities and sophistries. Obviously the editor will not shoulder the responsibility for any views advanced

A Case for the Imprinter

To the Editor: NEW YORK CITY

The article by M. E. Smith, in the January issue of your publication, was of particular interest to me, for, as you see from our letterhead, my firm specializes in the imprinting of various kinds of advertising material.

As a specialist in this field, I feel that I know whereof I speak when I say that a good deal of Mr. Smith's discussion is based upon an incorrect assumption. He takes it for granted that 99.44 per cent of all imprinting is poor, and that "in order to show a profit the quality of the work is slighted" when the imprinting is done by a specialist.

Let me give you the background of my organization, which is devoted to nothing but the imprinting of advertising material. We have eighteen presses, all bought new and all in perfect condition. One Harris envelope press, one Standard automatic, four M-24 automatic presses, two 8 by 12 Gordons, and ten 10 by 15 Gordons make up the press equipment. We have our own folder, cutting machine, automatic sealing machine, etc. We cast our own type in slug form on our Ludlow, and we carry, in sizes from twenty-four-point down to six-point, Goudy Bold, Bodoni Bold, Cameo, Gothic Bold, Cooper Black, Old English, and McMurtrie. We can approximate almost any face of type used in the average piece of advertising material, from this list of type faces, and in any instance where the size of the run will warrant the expenditure we have the type cast in an outside trade-composition plant to match the body of our copy. For example, on an order where no type appeared, the piece being a six-page folder with pictures of socks, we set 20,000 lines in ten-point Cloister Bold Italic to follow the style of imprint used on a previous order.

We do not claim to be 100 per cent perfect, but we do claim that we turn out a good piece of work, and while we work on a very small margin the imprints are good-looking, match the body of the advertising piece, and are satisfactory to the dealer and the advertiser who use our service. Let it be sufficient to say that quite a number of the leading printing establishments in New York are using our service.

Mr. Smith, if I may say so, is barking up the wrong tree. When he sees an imprint rubber-stamped, the fault is with the advertiser because that advertiser does not care about doing imprinting for his dealers. And when Mr. Smith sees a poorly imprinted folder, nine times out of ten the work was done in the private "printing plant" of the advertiser, with some worn-down type on an old printing press or on a multigraph or what not on which the advertiser is trying to save a couple of cents in costs. Proof? In our own small way we have put out of busi-

ness a number of these printing plants by showing advertisers, large and small, the folly of trying to save pennies and losing dollars in poorly imprinted advertising material.

Take the bag sample shown on the first page of Mr. Smith's article. Any specialist—and Mr. Smith puts all of us into quotation marks—wouldn't use worn-out foundry type, wouldn't set the lines out of center, and wouldn't run an imprint crooked. Lord! there are times when we have some ten to twenty thousand lines of forty-eight-point type cast on sixty-three-pica slugs on our Ludlow standing waiting for orders. Try to cast up all those imprints in foundry type!

Even the largest advertisers cannot see the folly of their ways, nor will they change their methods to overcome the waste of their material. Some two years ago the writer came across, in a copy of "Direct Advertising," the book put out by a number of paper manufacturers, a description of an extensive campaign put out by the Victor Talking Machine Company. The article reprinted a number of pages from the campaign book. Again and again, after describing some piece of literature, the book would say, "Get this material and take it to your local printer and have him imprint it for you." At the same time I picked up quite a number of the pieces from local Victor agents all rubber-stamped right across the four-color work. I wrote a letter in an endeavor to secure the business, and the reply was that the policy was to ship the material in bulk and blank to the jobbers, and that the jobbers in turn shipped the material to the dealers. You may know just how many dealers went to the trouble of imprinting the material! If we say 1 per cent did it that would be overstating the case.

If Mr. Smith happens to be a resident of New York, I will be glad to



Mr. Clayton E. Harris

announces his divorce, with pleasure, from

Thelma May.

on Thursday, October ninth, nineteen hundred

thirty, at Toledo, Ohio.

And is now back in circulation.

at home

1117 Gay Park Avenue

PO Box 3434

Formal announcements of weddings are an old story, but the one shown above is the first heralding a divorce that *The Inland Printer* has ever received. It seems strange, in a way, that the sadder of two events should suggest the note of humor which is here introduced by the crippled Cupid

show him through my plant so that I may convince him that at least one "specialist" knows his business, and I can tell him and show him how much poorer, in any event, is the work turned out by private plants which are responsible for most of the poor imprinting he has complained of in his letter.

HENRY GLADSTONE

A Private-Plant Superintendent Presents His Viewpoint

To the Editor: WINONA, MINNESOTA

It certainly was with a great deal of amusement and maybe just as much resentment that the article in *THE INLAND PRINTER* for November entitled "How Printers Solve the Private-Plant Problem" was read by the critic who is now writing this comeback.

The writer of the article in question certainly does not show in his writing that his experience has been broad as to contact with real private plants. Were he to know his subject more thoroughly he would have hesitated to use as examples the small-shop experiences he cited. He would have known that there are private plants in various sections of the United States that are much larger than many of the commercial printers in the same cities, and that some of these private plants are over a quarter of a century old and yet are thoroughly up to date in every particular.

He would have known that these private plants are handled by experienced, practical, and high-caliber men who have worked their way from the ground up in the printing and lithographing business, and that their experiences have come in connection with the largest and the best commercial and publishing plants in real cities. He would have found these men experts upon estimating and cost finding, as well as abreast of the times in methods of production. He also would have learned that these men are both progressive and aggressive in the conducting of these plants to such a degree that this is reflected in the working conditions and the equipment. This equipment would be found to be strictly modern in most respects and in constant daily use, day and night, throughout the entire year.

He would have known that the executives in the various departments were trained in efficient methods and that the workmen were artists in their craft. He would have found the purchasing so well

conducted that hundreds of thousands of dollars' worth of printing material is purchased yearly at great savings by carload lots and that these accounts are solicited by select salesmen from the best printers' supply concerns in this country through the front door, and that it is considered a great treat by these salesmen to enter the offices for an order, because it is always worth while getting.

Had he checked up some of the general private plants he would have seen equipment for letterpress printing and lithographing from the beginning to the end; die-cutting and cartonmaking and bindery equipment that would be a revelation to him, and yet not find an over-equipped plant or department. He could see millions of pieces of printing matter being done in a month's time which, if the average commercial printer were to attempt to do it, would make him frantic in trying to get it out on scheduled time, and yet he would have seen system and savings in every operation in these private printing plants.

In conclusion, this critic thinks that instead of thinking about laws to outlaw the private plants it would be better to outlaw writings that create false impressions of private plants and that merely bring resentment from executive readers of *THE INLAND PRINTER*. Such writings are of no value in a constructive or instructive sense to any printer or plant, and the ballyhoo about private plants among the printers in general is just so much space filler. It is no crime either to own or handle a private plant for printing, so let us cut out the humbug for the sake of a finer grade of craftsmanship. Share your knowledge.

J. E. A. WHITE,
Superintendent of Printing
and Lithography with the
J. R. Watkins Company

[EDITOR'S NOTE.—Mr. White need not resent the Coleman article, which is aimed only at inefficient private printing plants. Operation of a large and truly efficient private plant, of the character suggested in Mr. White's letter, requires no defense. The Coleman article urges printers to compete with every uneconomical private printshop for its owner's printing orders—an entirely ethical and logical procedure. The manager of the wasteful private plant *does* have something portentous to worry about.]

Printer Invents a Device to Aid Blind in Reading

Jens K. Grondahl, the president of the Red Wing Printing Company, printing and publishing concern of Red Wing, Minnesota, has been granted the patent rights on a simple and relatively inexpensive method of producing reading matter for the blind. The Braille alphabet is used, but the matter is produced in rolls similar to player-piano rolls. A cabinet less than a foot square and about



JENS K. GRONDAHL

Noted Minnesota publisher and a former National Editorial Association president, and the inventor of a device for producing reading matter for the blind

seven inches high contains the full roll and an empty one upon which the roll in use is rewound. The reader places his fingers upon a movable reading plate, and the points of the Braille alphabet come up under the finger tips automatically by electromagnetic action.

After the master roll has been made any quantity of duplicate rolls can be produced, according to the inventor, who states that the device will make it possible to publish weekly and even daily papers for the blind. Two of its principal advantages are the reduction in the cost of producing reading matter of this character and the possibility of greatly enlarging the amount of literature available at present for the use of the blind.

The printing industry may well take pride in the fact that this forward step in opportunities for the blind was developed by one of its own members.

Printshop Costs Can Be Reduced by Conditioning of Plant Air

By E. J. McCORMICK

INTRODUCTION of machinery to manufacturing processes necessarily affects costs either by an increase or a reduction; cases would indeed be rare where costs remained unaffected. The printing industry presents no exceptions to this rule. In this industry, however, many production evils and difficulties are accepted as a matter of course, even to this day, in the belief that little can be done to overcome them.

Quite a number of the printer's production troubles are directly caused by improper atmospheric conditions within the plant. The moisture in the air, or the humidity, as it is most commonly called, affects rollers and paper stock. Static conditions and their effects are determined by the percentage of relative humidity in the air.

It is a quite generally accepted belief that numerous difficulties can be eliminated by controlling the humidity in the printing plant. But many printing executives hesitate to equip their plants for humidity control and air conditioning because they think that the expenditures in this direction yield no adequate returns upon the investment. In this article I present evidence indicating that the installation of air-conditioning equipment will prove to be a powerful factor in the reduction of your costs.

Changing from winter to summer rollers, and vice versa, are common practices. The reason for this is that the dry atmosphere prevailing in the pressrooms during the heating season will cause summer rollers to dry out and lose their tack, thus rendering them ineffective in functioning as ink distributors. It does not require any stretch of the imagination to perceive that when the moisture in the air is maintained at the same percentage during the winter months as prevails during the summer, the necessity for seasonal roller changes

will be avoided. A roller once put on the press can be used until it is worn out. Not only does proper humidity control eliminate the seasonal changes of rollers, but their life is also increased because of the absence of wide fluctuations in atmospheric humidity, as furnished by nature through both winter and summer. The amount to be saved on this item alone will be determined by present expenditures for rollers, with no attempt made to modify the natural atmospheric conditions other than supplying the heat during cold weather. If a saving of only

the heating season, while low temperatures prevail outdoors, the atmosphere indoors becomes like the Sahara Desert unless some provision is made for artificially building up the amount of moisture. Naturally the dry air, in seeking to saturate itself with moisture, dries out everything with which it comes in contact. Paper stock subjected to the dry air of the pressroom or the bindery yields its moisture, and consequently when the ink impressions are made on it more ink will penetrate the paper than would be the case if the paper had a higher moisture content. The moral is that one should maintain a consistent percentage of moisture in the air in order to save ink. If this is done the ink will distribute more evenly, and better distribution helps to produce a better class of printed matter.

One of the most important factors in turning out high-class printed matter is the securing of perfect register. The problem of register is not confined to press operations. In the bindery, too, register must be perfect if a product free from defects is sought.

Paper is exceedingly sensitive to moisture changes. It will give off or take on moisture to adjust itself to fluctuations in the humidity of the surrounding air, and shrinks and expands directly as the moisture varies. There is no branch of the graphic arts that escapes the effects of this condition—not even the printer who says he doesn't do any "color" work. He, too, must register his forms, and will experience delays if the folding and the binding are attempted while a humidity prevails different from that at which the presswork was done.

I need not relate to my readers what happens when paper is brought direct from the mill and is exposed to the dry atmosphere of a pressroom. You have all undergone that so often that repetition

Wanted:
"Yesterday"
RUSH! and good!

Customers are like that. They wait until the last minute, and then they want the job yesterday with first quality also.

When you get in a jam like that, lean on us. We have enough type for any job, and any number of jobs.

We have the men and machines that will get the work out pronto and keep your own composing room from being turned upside down.

And right on the next floor is our own foundry, ready to make plates or mats with no lost motion.

We operate the fastest, most complete, and most economical typesetting, plate and mat service in Chicago.

Any of our customers will tell you also about the extremely high grade of our work.



AmeriLean Typesetting Corporation
Graphic Arts Electro and Matrix Co.
Divisions of American Typesetting Corporation
Typesetters • Electrotypes • Stereotypes
317 South Clark Street • Chicago

An advertisement with a practical attention-getting thought behind it is this, used in developing more composition business for the American Typesetting Corporation, Chicago

20 per cent on roller expense could be effected through humidity control, this item alone would go a long way toward paying for the equipment.

Why is more ink used during the winter months than during summer? It is easy to comprehend this when we understand that paper stock acts more like blotting paper as it gets drier. During

here is quite unnecessary. You have all experienced the costly delays between successive press and bindery operations while waiting for paper stock to adjust itself or to come back to original size.

The mills furnish paper stock with a moisture content of approximately 6 per cent by weight. An atmosphere having about 55 per cent relative humidity is in harmony with paper having such a moisture content. At these points the atmosphere and the condition of your paper stock can be said to be in equilibrium. Until you printing executives establish this equilibrium in your plants, you are going to experience delays on presswork which will cost more than air-conditioning equipment, while at the same time incurring higher production costs in various other ways which I shall submit for your consideration.

Static, the arch-enemy of the printer, is always troublesome during the season when low temperatures prevail outdoors. The moisture content of the colder air brought in from the outside is very low. But when the temperature of the air is raised to 75 or 80 degrees Fahrenheit this same air becomes parched because of the fact that the air is capable of carrying much more moisture at the higher temperature to which it has been raised. Or, to state it differently, the relative humidity has been lowered by the application of heat without at the same time introducing water to the air.

The individual sheets of paper accumulate a charge of static electricity during the process of printing which causes them to become magnetic. This charge remains in the stock until it finds a path by which to go back to the earth. The feeder will miss at times, while on other occasions more than one sheet will enter the machine, and these occurrences result in expensive delays. On the delivery side of the machine the grippers will miss the paper or tear it entirely. If paper gets through the press unscathed it will quite frequently leave the grippers so suddenly and be attracted to the preceding printed sheet so violently that offset will take place.

The remedy lies in supplying a path by which the static charge in the stock may escape to the earth. This is done by building the humidity up to a point of 50 per cent relative humidity or over, so that the electricity can pass to the earth through the moisture in the air.

It is well known that temperatures at the ceiling are much higher than at the floor in most printing plants. When that condition prevails it is proof that the air is not circulated properly. When that air is moved according to scientific principles the temperature variation between air at the ceiling and floor will practically disappear. This will enable a lower temperature to be maintained, for the heat which previously went to waste at the ceiling is now being utilized to make the men on the floor comfortable. A direct saving in fuel is thereby effected.

Two essentials to life are food and air. We would not consciously eat food that is laden with poisons. The same moral should apply to the air we breathe.

Your employees breathe the air you furnish them. If it is stagnant, dry, and laden with gases their efficiency will be impaired. Take a pressman, for exam-

ple: Suppose that the press has stopped for any reason whatever. Will he have the press in operation as quickly when working continually in an atmosphere such as is described above as he would were the air he breathes properly conditioned and circulated?

An increase of five impressions an hour on the largest presses would certainly mean an enormous reduction in costs if it could be continued for a year. Fortunately for the builders of such air-conditioning equipment, we are not dependent upon one factor alone to render an increase in production and a reduction in operating costs.

Printing plants equipped for humidity control will banish static. Shrinking and stretching of paper will stop, thus enabling perfect register to be secured. These items will go to increase production and reduce spoilage and waste.

The longer life of rollers and the attendant lack of seasonal changes reflect themselves in profits. Ink will distribute better, and less of it will be needed. The employees' health will be better. They will be more alert in the discharge of their duties and yield a greater output.

The press manufacturer builds presses capable of making a definite number of impressions an hour. You get that maximum only provided that the paper and ink present no difficulties. The slightest hindrance here and there cuts down the production to a degree that becomes appalling when the facts are analyzed.

Paper comes to the printer from the mills varying very little in moisture content. It is immediately subjected to all the atmospheric variations conceivable in the numerous plants throughout the country because the overwhelming majority of printers have as yet not safeguarded their interests by controlling the humidity in their shops.

It would be just as ridiculous in the meat industry if the packing houses still continued to build and maintain cold-storage plants in order to furnish a uniform product, while the retail markets did not even have ice boxes.

The purchase of humidity-controlling equipment should be viewed as one considers the purchase of any other equipment—that it has a definite life during which it will serve. Production will increase accompanied by a lowering in the unit cost, while at the same time the quality of the output will improve.

★ ★ *A Copy Suggestion* ★ ★

Business Is Coming Back to Normal

IS YOUR business to be allowed to drift with the current—to take its time and float back—or will you power it back? If you are to power it back, you will need direct-advertising printing . . . You will need practical printing so designed and produced that it forms a fit vehicle to carry your sales message to prospective purchasers of your product, wares, or service . . . Then, does it not seem that it will be good business on your part to place your printing with a printer of established reputation, one who will be of real assistance in producing practical sales printing?

Telephone us at Randolph 5320 and ask for a member of our staff to call with evidence of our ability to serve in powering your business back.

Cover advertisement from *Co-operation*, publication of the Speaker-Hines Printing Company, Detroit

Better Ask for This Material!

Mechanical Equipment

41 U. A catalog, "Angle Steel and Sheet Metal Equipment for Factory, Shop, and Office Use," by Angle Steel Stool Company. Gives the prices, specifications, and illustrations of the firm's line of chairs, stools, desks, cabinets, trucks, etc., for printshops.

42 U. A circular on "Sieber Adjustable Punches," by Challenge Machinery Company. Pictures and describes punches for handling all types of loose-leaf work.

43 U. Circular, "Save 40 to 60 Per Cent on Makeready and Routing," by Challenge Machinery Company. Information regarding the Challenge type-high unit and portable router, Diamond power cutter, and Mielke paper drill.

44 U. A circular, "Precision Tools Save Time, Money, and Materials," by George L. Curle. Describes and pictures the Curle matrix anvil tool and gage assembly for printing-plant machinists. Well worth the attention of plant owners or executives.

45 U. A booklet, "The Fremont Process of Celluloid Dry-Point Etching and Etch Printing," by Fremont Equipment Company. Complete details on the art of etching and on printing from etchings with the equipment manufactured by this company.

46 U. House magazine, *Falcographs*, by Fuchs & Lang Manufacturing Company. Interesting and important information on letterpress and offset inks and machinery made by this company. The magazine also carries articles of general interest.

47 U. A broadside, "Monotype Material-maker Range Extended," by the Lanston Monotype Machine Company. Gives information regarding the increased range of the Lanston materialmaker.

48 U. A booklet, "Air Conditioning and Humidity Control for Printing and Lithographic Plants," by B. Offen & Company. It discusses the value of temperature and humidity control, and shows the firm's air-conditioning equipment in operation in various well known printing plants.

Paper and Cover Materials

49 U. Brochure, "Correct Letterheads," by Aetna Paper Company. A large and expensive compilation showing twelve distinctive letterheads on Correct bond, and samples of this bond in various colors.

50 U. A folder, "An Effective Design on Buckeye Cover," by the Beckett Paper Company. This is No. 9 in the Buckeye series of cover designs, and one of the truly outstanding designs of the group. Send for it, and do not fail to read the back-cover notice that printers can buy electrotypes of this attractive two-color design at cost.

51 U. A folder, "Decoration on Buckeye Cover," by Beckett Paper Company. No. 8 in the Buckeye cover series, and an excellent design of more conventional handling than No. 9. Electrotypes of this cover design are available at actual cost.

Glance over these titles of current printed matter listed here for the guidance of master printers and of printshop executives. They will cost you but five minutes of time and the stamp you use. Fill in all the spaces on the coupon, mail this to *The Inland Printer*, and your postman will bring you the pieces you desire. Requests will be honored only when the coupon is used and all of the coupon spaces are filled in

52 U. Booklet, "Advance Linen Ledger," by L. L. Brown Paper Company. Contains sample sheets of this stock.

53 U. Broadside, "Brown's Certified Record Papers," by L. L. Brown Paper Company. A valuable piece for the printer who has calls for long-lived and dirt-resisting paper for special purposes. It contains some samples of Resistall linen ledger which the printer is urged to immerse in water, smear with oil, and rub very vigorously with the thumb for a continuous period in order to verify claims of its durability.

54 U. A broadside, "Better Yearbooks With Artisan," by Butler Paper Company. Shows printing qualities of Butler Artisan enamel for use in yearbooks.

55 U. Broadside, "Butler's Pilot Enamel," by Butler Paper Company. Demonstrates the halftone printing qualities of this stock.

56 U. A portfolio, "Around the Zodiac With Atlantic Bond," by Eastern Manufacturing Company. One of the most skilful advertising pieces we have seen in a long time. Each of the twelve signs of the zodiac is used as the theme of a letterhead.

57 U. A broadside, "It's the Surface of Paper That Counts," by Hammermill Paper Company. Emphasizes the importance of the printing, writing, typewriting, and reading qualities of Hammermill bond.

58 U. Broadside, "Color and Finish," by Hammermill Paper Company. This demonstrates the printing qualities of Hammermill cover stock when run in four colors.

59 U. Broadside, "No Excessive Stretching or Shrinking," by the Hawthorne Paper Company. Presents the advantages of Uncle Sam bond, and shows various colors.

60 U. Broadside, "A Good Offset Sheet," by Hawthorne Paper Company. Stresses the appropriateness of Uncle Sam bond for offset printing and water-color work and for use on fast automatic presses.

61 U. Booklet, "Adirondack Ledger," by International Paper Company. Reproduces ledger forms in miniature to show uses for this stock, and presents samples of Adirondack ledger in several weights.

62 U. A circular, "Arnold Unbleached Wove," by Japan Paper Company. Printed specimen of paper mold-made in England.

63 U. Circular, "The Stamp of Approval," by Neenah Paper Company. Specimen of Prestige ledger printed in colors.

64 U. A broadside, "Oxford Papers and Profits," by Oxford Paper Company. An attractive specimen of four-color work on Oxford North Star coated.

65 U. A broadside, "Oxford Papers and Quality," by the Oxford Paper Company. An interesting demonstration of the printing quality of Oxford dull-coated ivory.

66 U. A broadside, "Oxford Papers and Selling Problems," by Oxford Paper Company. Shows the printing qualities of Oxford Maine-fold for colorwork.

67 U. Broadside, "The Heavy-Duty Paper of a Nation," by Riegel Paper Corporation. Printed specimen of Riegel's jute tag for use for envelopes, tags, forms, etc.

68 U. Booklet, "Munsell Cover," by the Strathmore Paper Company. Twelve colors in this pleasing stock attractively printed.

69 U. Folder, "Wayside Text, Covers of Charm," by Strathmore Paper Company. Specimen of this stock printed in colors.

70 U. Broadside, "Never Do Today What You Can Put Off Till Tomorrow," by S. D. Warren Company. A skilful message in regard to the expediting of printing orders.

71 U. Portfolio, "A Portfolio of Worthy Papers," by the Worthy Paper Company. Beautifully printed specimens of this company's various papers. This is an expensive portfolio, and it can be sent only to those in the market for high-quality papers.

Type and Typography

72 U. Circular, "Everything Advertised at Present Calls for Typography Different From That of a Few Years Ago," by American Type Founders Company. It presents specimen lines of fifteen new type faces introduced by this company during 1930. This circular, printed in silver and black on white stock, is one of the most distinctive and characterful examples of typographic design issued by the A. T. F. company in many months. Send for it for two reasons: to acquaint yourself with some very pleasing modern faces, and to appreciate the dominance of simplicity in good design.

73 U. Broadside, "Bernhard Gothic Extra Heavy," by American Type Founders Company. Specimen lines of this type face in sizes from twelve- to seventy-two-point.

74 U. Broadside, "Bernhard Gothic Light Italic," by American Type Founders Company. Shows specimen lines of this face in from six- to seventy-two-point.

Miscellaneous

75 U. A booklet, "Employee Magazines," by Metropolitan Life Insurance Company. Another of those valuable bulletins issued from time to time by this concern. Printers who wish to "sell" some of their customers or prospects on the plan of establishing house magazines will recognize the value of sending for this practical booklet.

Clip coupon and mail to THE INLAND PRINTER

Please send copies of Nos. Key letter. U.
 Name. Street and No. City. State.
 Position. Company.

THE PROOFROOM

By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies, however, cannot be made by mail

Shall the Word "Bible" Be Capitalized?

We would truly appreciate your advice as to whether the word "Bible" should be capitalized. We have been spelling it with a lower-case "b," but one of our readers has recently taken us to task for such an apparent lack of respect for the Holy Word.—*Minnesota*.

Well, here we go off the deep end! Mankind, in the printing business, is divided between the up-style and the down-style sections of belief and practice. The down-style folks avoid capitals as much as they can. To my way of thinking they are really (perhaps unconsciously) taking the easy way out. It saves a lot of trouble to go to either extreme, down or up; to say "When in doubt use a capital," or "When in doubt use a lower-case initial." For my part, I greatly prefer adoption of an intelligent, discriminating style, neither peppering the text with uncalled-for caps nor taking to that low level of almost capless lines. If the down-style people were fearlessly logical, they would inscribe their names "john k. smith," "eleanor anne whoozis." they would start a sentence lower case, as this one is, and say that "george washington beat the british in north america in the years of our lord 1776-80, turning the colonies into the united states of america." i don't think very much of that!

Capital initials are used to start sentences, to open the lines in poetry, to indicate proper nouns, and so on. One function they have is to indicate respect. A very proper and commendable purpose it is, too. We write of the president of a club, but of the President of the United States. In special print, by a club and for the club, references to its presiding officer would be capped: "Our President will now take the chair."

I am an old heathen, a newspaper roughneck. I detest hypocritical stuff, and posing of all kinds. But the Bible is

worthy of the tribute of respect given by the capital initial, and I personally shall always thus dignify its name. Others, of course, are quite free to do as they like, for all o' me. But my advice is, use the cap B for the word "Bible."

As to the practical dollars-and-cents view (which printers certainly do have to take!) those who prefer the down-style may criticize you for using the capital B, but won't really care much which way you print it, while customers who prefer the capital will make a real issue of it and are certain to be offended if you print it "the bible."

I have answered this query at great length because there has been criticism of my unwillingness to give my personal okay to the exaggerated down-style so much used of late in the newspapers.

When Forcefulness Must Decide the Question

Is not the expression more forceful in the second example than in the first:

This, of course, is owing to . . .

This is, of course, owing to . . .

The discussion arose in our proofroom, and I think the second arrangement is better than the first.—*New Jersey*.

To me the first seems the better. It keeps the verb element intact: "is owing." But it is a matter of personal judgment rather than of grammar. The way that gets over best with reader or hearer is to be preferred, and I think the second form, with the parenthetical phrase following the subject, is a construction that doesn't roll quite as easily as the other. Seven times out of ten the expression "of course" will be found unnecessary if not actually obstructive.

Comma After a Series

In the following sentence is a comma needed after the word "discussions": "The meetings, the messages, the discussions are now over?" —*Pennsylvania*.

It is better without use of the comma.

Salutations for Use When Making Stencils

We have recently installed a new addressograph. In making up the stencils "Dear Sir" or "Dear Madam" is put after each name for use when sending out form letters. But we have such organizations as the Y. W. C. A., the W. C. T. U., etc., composed entirely of women, and also some shops run entirely by women. What is the proper salutation in such a case? Some said "Gentlemen," since this is customary for corporations and companies; some said "Mesdames," and others had other forms. My contention was for "Ladies" as being the feminine counterpart of "Gentlemen," and a thoroughly good English word.—*Illinois*.

It would be ridiculous to address an organization of women as "Gentlemen." The French form is affected, self-conscious. Why get all fussed up over the different possibilities when, as the correspondent says, there is a perfectly good English word available—and one that precisely matches the common salutation "Gentlemen"? I do not know of any rule in practice on this point, and would only be faking if I professed to be interested in one. When there is a rule in general practice it is well to know about it, so that if you don't choose to follow it you may at least be ready with a reasoned comeback when your unconventionality is challenged. But lots of times we worry about a possible rule when independent judgment founded on simple common sense would solve the problem for us satisfactorily.

It does sometimes happen that you can fix these things up by dodging the issue, as when you address the society and then say "Dear Member," which does for both sexes; but in circularizing the societies of women the second line "Ladies" is quite beyond criticism.

As an example of the way editors and printers sometimes fuss needlessly over such matters, I recall a newspaper office being puzzled when it was decided to use letters printed in the morning paper in the afternoon paper as well (the two papers having different names). Would

all the lines of salutation have to be reset for the lift? When the matter was referred to me, it struck me at once that the salutation "To the Editor" would do for both newspaper runs. And it has.

All the Way From Australia

Reference to the accompanying extract from the Geelong *Advertiser* may interest the Proofroom readers. When describing the Melbourne Cup Race, which is the event of the year in Australia, press writers always spread themselves a bit. They do not tell you the result in the first few lines, but indulge in a sort of preliminary canter before they get well into their stride. This extract seems to be a literary curiosity. A sentence of twelve lines, sixty-eight words, with only one comma, is something out of the ordinary. I am afraid it would require more than one "breathing space" for anyone who made any effort to read it. Perhaps the writer was overcome with the exuberance of his own verbosity.—*Australia*.

Here is the breathless sentence: "For the time being the Federal Caucus has ceased to caw, and for a day Ministers and members put aside all thoughts of balancing national budgets in order that they may concentrate on the intricate problem of balancing accounts involving speculations of a much more private and personally interesting nature than the transactions with which the public exchequer with his staggering bank overdraft and oversea commitments is concerned." As a matter of artistic unity, it is just too bad the comma got in after "caw." The sentence runs along so compactly that it is difficult to see where punctuation is positively needed—unless you subscribe to the "breathing" theory, rhetorical punctuation, rather than to the grammatical style, punctuation to bring out the sense and stall off possible misunderstanding. The proofreader might have inserted commas after "budgets," "exchequer," and "commitments," but there is not another place where punctuation is justifiable. The answer is, it's just a bad sentence. But if it was done as a joke, the proofreader would have spoiled the joke if he had broken the sentence up. The proofreader sometimes does spoil a joke, as in the case of a university-press reader who would not let a facetiously inclined class secretary comment in the alumni magazine that "News are scarce."

Accent

Kindly give us the correct pronunciation of "lamentable."—*Minnesota*.

Webster says "lam-entable," placing the accent on the "lam."

Newspaper Up-Style and Down-Style

By EDWARD N. TEALL

WRITING for publication is ticklish business at best. The responsibility of print takes as heavy a toll of the nerves as the labor of composition does of the brain. The more conscience you have, the harder it is to write for print. Bad enough when you are merely trying to state facts, the strain is a little greater when you are expressing opinions. The reporter may get into trouble by seeing facts wrong, and cost his paper money; the editorial writer may displease hosts of readers, and cost it a lot of circulation through loss of good will. And it is not always possible to hold yourself safe through a careful checking-up on facts and a review of your words after they have been written and before they have been printed. Frequently an offense is given where none is intended. You step on an invisible toe. You are thought to have picked out, deliberately, a target which actually you didn't even see. Your casual observation is taken as a studied reflection upon somebody or something to which you haven't the slightest hostility. A supposedly quite objective topic proves to have embarrassingly personal bearings. And then you have to explain—it's hardly a situation that calls for an apology—and trust that the objector will be appeased by the explanation.

Now, all this is just by way of getting squared up with the Oregon gentleman who made a stylebook for the newspapers of his State which was a subject of comment in *THE INLAND PRINTER* over my signature. He writes: "I am sorry Oregon newspaper capitalization meets your disapproval, for I rate your professional opinion highest in the country." Now could anyone quarrel with a chap who starts like that? He goes on:

If Proofroom "fans" who may be interested in capitalization will bear in mind the following facts concerning the Oregon capitalization study, they will have the right perspective:

1. The word- and stylebook is a compilation of newspaper practice good and bad, with statements of prevailing usage and of how to achieve a reasonable uniformity, not the concoctions of a cocky college prof telling the editors what they ought to do.

2. That uniformity of typographic style as well as an improvement in newspaper English was sought primarily for news stories, not essays or editorials, to which with few exceptions they may apply.

3. The Oregon standard is not 5 per cent different from that of the best newspapers of other States.

4. The stylebook is regarded neither as the final authority nor the last word—it recognizes that conditions and practices will change.

Use of the stylebook has largely molded the practice of writers, copyreaders, compositors, and proofreaders to the policy of publishers. It has speeded up production, reduced costs, and improved appearance and readability. Oregon was the first to face and try to solve these typographic-style problems in an organized way; it will be among the first to recognize and amend wrong and outgrown usages as fast as they appear.

No father likes to have his baby criticized. The author of the Oregon newspaper stylebook is sensitive. We don't offer to forgive his natural pride, because it is not a case for forgiveness. When the baby is entered in the baby parade, its proud papa is bound to hear what the folks think of it. Regretting that the stylebook author chose to take the comment personally, as he does in parts of his letter not shown here, I must make some comments on the portion printed.

First, I do not think much of the making of rules by bringing together good and bad usages and striking an average. A preliminary survey, to prove what usages exist, is always helpful; but no



The facsimile of the page appears in light gray over which the sentiment is printed in red and green on this especially appropriate greeting from Colorado

satisfactory result can be obtained by weighting the bad equally with the good. That is mechanical rulemaking, not use of judgment. I once knew of an attempt to ascertain the average of usage in compounding, in which there was insufficient notice of the fact that compounds may occur in three forms: hyphenated, solid, and two-word. The persons making the count recognized the hyphen as a sign of compounding, and produced a summary in which it was grossly over-weighted. The result was an excellent collection of samples showing actual use of the hyphen, but not a correct reflection of practice in compounding. A survey of capitalization in the newspapers, giving citations for all usages, up-style and down-style, is merely a beginning; not a system, but a first step toward formulating one. The rulemaker must use his own judgment, with the revelations of the count as a guide subject to overruling by discretion. If 80 per cent of a State's newspapers followed a style you knew to be bad, would you, as an editor or publisher, wish to order it followed religiously in your shop?

There is a fundamental difference right here between myself and the Oregon stylebook compiler. In fact, it shows up in that very word "compiler." I do not believe in compiling rules; I believe in making them, with the help of a compiled exhibit of usages. And I do not believe in Statewide systems. I would not be willing, if I owned a newspaper in Oregon, to submit myself to government by referendum among other newspaper owners. I would insist upon a style for my paper that had my approbation. Uniformity kills personality.

Newspaper workers do a lot of drifting. The printer and proofreader go from plant to plant. The newswriters and editors move about. Must they learn a new style in every new place? You see I give the compiler every chance, the benefit of every doubt. He would argue that uniform style means speed and economy. I would argue that reporters and compositors and proofreaders and editors had better come out of the kindergarten. The essential thing is for each office to have a style—a real one, not an old fake that only a few in the place know.

This argument of mine is not hard to slam. It is true that there actually is a "newspaper style" and that it is quite different from that used in books and

magazines, where there is more time and also more space to swing in. And it is true that there is a marked tendency among newspapers to use the down-style. The newspapers economize on commas and caps, and to my manner of thinking cheapen themselves by so doing. Please note, I am not saying that the Oregon stylesheet is wrong and I am right—not a bit of it. I am merely presenting my own personal views and endeavoring to let you see why I hold them.

My Oregon friend says: "If the class name, say of State, county, or city, becomes a part of the name, it is then set up-style. Baker, an Oregon town, used to be Baker City, but it had its name changed to Baker. Newspapers then ran it Baker City, but not Baker city. Oregon newspaper typography tries to indicate the facts."

Well, in my State, New Jersey, we have a city by the name of Gloucester in a county named Gloucester. If I had to lower-case "city" in speaking of the city, I would feel that I "indicated the facts"

better by writing "Gloucester (city)" than by writing "Gloucester city." What is a proper noun? One that belongs to some one individual person or thing. When I write "Gloucester City" I am writing a two-word proper noun—even if "city" is not in the corporate name.

Now, I do not want my Oregon friend to think I am criticizing him. I am not actually criticizing anybody or anything. I am simply trying to get at the facts of newspaper capitalization, with the very special purpose of helping those persons who (and particularly in the proofroom) may have to decide matters of style. My influence, if I have any, will go always on the side of the artistic (not "arty"!) rather than mechanical or mathematically determined punctuation and capitalization, and against too dictatorial a desire for uniformity in wide territories.

The newspapers, like the movies, have a tremendous power to influence public opinion and practice. That influence is the more powerful because those upon whom it is exerted are unaware of it.

Why Not Try Your Hand on This?

Reply No. 8 to the challenge "How Would You Do It?"

**M'sieu
le Voyageur**

a bird
of passage

TOWN & COUNTRY
is one of his few fixed habits... He looks for it in the lounges of his favorite hotels... And it gives him nostalgia for Fifth Avenue when he is lounging in the Bar Basque at Biarritz

Like himself
TOWN & COUNTRY
has formed an aristocratic viewpoint of the world at large... It gives the cut direct to unimportant places and dreary trips... M'sieu does himself well and expects his chosen magazine to aid and abet him...

He reads
TOWN & COUNTRY
because it is world-conscious... wise in the ways of ships and places... a provocative catalog of the lure and luxury of modern travel

SINCE 1925
TOWN & COUNTRY
has published in excess of a million lines of advertising ANNUALLY... over 1600 pages

M'sieu le Voyageur

A BIRD OF PASSAGE

"Town & Country" is one of his few fixed habits. He looks for it in the lounges of his favorite hotels. And it gives him nostalgia for Fifth Avenue when he is lounging in the Bar Basque at Biarritz. Just like himself "Town & Country" has formed an aristocratic viewpoint of the world at large. It gives the cut direct to unimportant places and dreary trips. M'sieu does himself well and expects his chosen magazine to aid him. He reads "Town & Country" because it is so world-conscious, wise in the ways of ships and places, a provocative catalog of the lure and luxury of modern travel.

TOWN & COUNTRY

published since 1925 in excess of a million lines of advertising... over 1600 pages.

When the advertisement on the left was originally reproduced in *The Inland Printer* and there characterized as "puzzling like a wild futuristic picture" one reader sent in a hot letter demanding in effect to be shown something better. The challenge was passed on to readers in the November issue, and more and more of them are submitting resettings. This one, which was contributed by Alfred Hoflund, Sioux Falls, South Dakota, is genuinely modern, forceful, and yet attractive and, most important of all, readable. Yes, it is decidedly better than the original setting! Resets should be submitted in the size of the original, which is 23 by 42 picas

This Characterful House Magazine Is Yielding Profitable Results

By C. M. LINDSAY

IT MAY be taken for granted that any jeweler would be only too glad to increase sales by the house-organ method, provided he felt that it was in consonance with the dignified nature of his business. But when it comes to advertising, due to the semi-professional nature of the jewelry business, many leaders in the trade may prove diffident and difficult to convince.

Certain it is, however, that in *Treasures*, the magazine published by Brock & Company, of Los Angeles, one of the foremost jewelry houses in America, you will see something distinctive. In fact, it has proved to be so much more than a house-organ that it has replaced *all* of the firm's local publication advertising, and it now absorbs the entire advertising appropriation with the exception of a relatively small proportion which goes into the national magazines. That the firm's advertising is outstanding is evident from the fact that *Treasures* recently received the first award in the house-organ class at the Portland convention of the Pacific Coast Association of Advertising Clubs, prevailing over all competitors.

The magazine reaches 30,000 families, and before it came into being the company bought space in the various society or "smart" magazines with a regional circulation, and also employed newspaper advertising. It might be more exact to call *Treasures* a "store magazine," and yet it is not exactly that; for, while a number of pages deal with merchandise of the firm, mainly in pictures, nevertheless there are but two actual advertisements in the entire magazine; and each is more or less institutional and is plainly

labeled. Otherwise *Treasures* is a *Vogue-Vanity Fair-Harper's Bazaar*, treating of precious gems, jewelry, and kindred subjects as entertainingly and interestingly as various experienced writers are able to express themselves.

George A. Brock, the vice-president of the firm, makes the magazine one of his particular hobbies, with the aid of his secretary, selecting every subject and carefully editing every article appearing in the publication. It has been stated that "the simplest paragraph could not be scrutinized more carefully if it were one of the magnificent gems, valued at many thousands of dollars, destined for the vaults of Brock & Company."

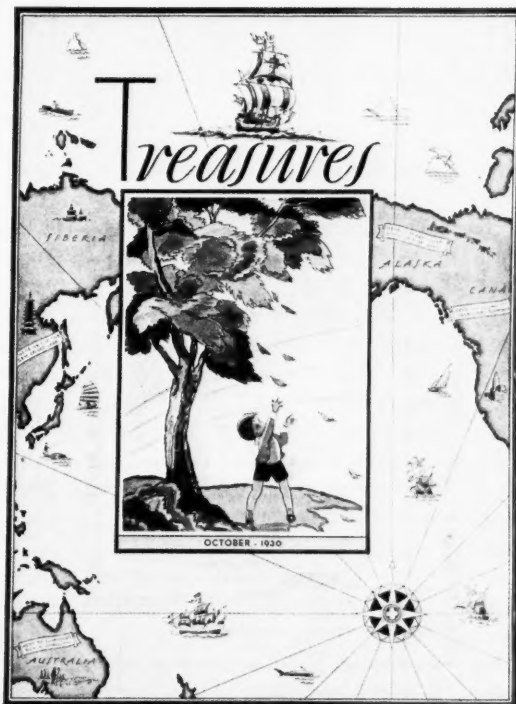
In size the magazine is about 9 by 12 inches; and the best typographical au-

thorities in California have collaborated on its typographical dress. The magazine is published but four times a year, thus allowing plenty of time for planning and preparation. All of this time is fully occupied, a number of staff writers of the Mayers Company, as well as freelance writers, being employed to prepare the articles. In almost every issue appears a major article bearing the name of some leading citizen who is outstanding in his particular field.

The first step in the evolution of *Treasures* was taken about four years ago. A syndicated magazine, in which Brock & Company was allowed several pages of its own, was mailed by that firm for a year or two to a carefully selected list. Results were good; on the other hand, about 25 per cent of this magazine represented Brock & Company—the rest might apply to any other jeweler in southern California or elsewhere with an equal propriety. So officials of the firm began to think about a magazine which would be 100 per cent Brock & Company—in name, cover, editorial policy, and everything else!

There was one drawback—a magazine of that sort would run high in cost. But a solution was found in the drastic decision to eliminate all the general publications in the local field, and concentrate advertising in the firm's own magazine.

The original policy, formulated after perhaps as careful deliberation as has ever been expended on the launching of a magazine of general circulation, has remained unchanged, the primary tenet being that *Treasures* shall exclude thinly veiled advertising or merchandising from its columns with as



The cover of *Treasures* for October, which was printed in brown, orange, and black. The suggestion of the company's worldwide searchings for precious gems and metals ably conveys the sales thought behind the publication

SPECIMEN REVIEW

By J. L. FRAZIER

Printing submitted for review in this department must be mailed flat, not rolled or folded, and plainly marked "For Criticism." Replies cannot be made by mail

PROCTER & COLLIER COMPANY, of Cincinnati.—Your program for the Franklin birthday dinner of the local typothetae is a fine piece of work in every way and beautifully done.

MITCHELL SHAPIRO, Philadelphia.—The work you submit is of a very good grade in all respects. Most of the specimens are small forms such as do not give one an opportunity to spread himself particularly, and yet you have really made something out of them that is worth while.

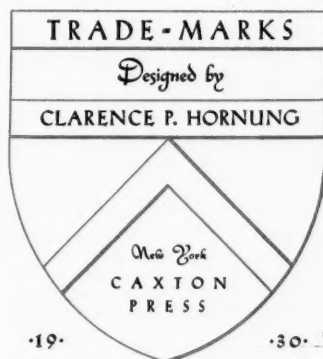
EDDY PRESS CORPORATION, Pittsburgh.—Superlatives alone describe the excellence of the folder for the Alling & Cory Company used in advertising twenty-nine standard lines of imported papers, so we shall let our readers furnish them. We certainly appreciate being remembered with a copy of this folder.

BACON & COMPANY, LIMITED, of Sydney, Australia.—"A Direct Color Reproduction" is an excellent and attractive folder. The design of the title page is unusual and interesting, but of course the best feature is the fine illustration printed separately in process colors and tipped on page 3. The rare coloring of the urn, it would seem, has been brought out about to perfection.

GUS C. PIERCE, of Los Angeles.—The folders you submit, "Sparton Radio for Your Packard" and the announcement of the International Printing Ink Corporation, are striking examples of modern layout, the cover of the latter being especially impressive. We would be glad to reproduce this one, but the red would appear as strong as the black and an incorrect impression of the design would be given.

AETNA PAPER COMPANY, Dayton, Ohio.—Your de luxe book, "Correct Letterheads," is one of the finest and most impressive items of the kind we have seen in a long time. The binding is particularly attractive, and there is character in every feature of the large book. And similarly fine are the smaller pieces, "Correct Bond the Letterhead Paper" and "As Correct as the Courtly Flourish of a Cavalier."

JOHN BORNMAN & SON, of Detroit.—Your 1931 desk calendar is fine. The form is excellent, and the workmanship is all that we would expect from one of the best printers in the country. Simi-



A review of Mr. Hornung's distinguished and beautiful new book, the title page of which is shown above, appears elsewhere in this issue

larly high grade is the book "The Battle of the Giants—and You," which constitutes a tremendous urge to more and better advertising and terminates with convincing copy which should develop a high degree of confidence in the ability of your house to produce it.

THE GOODALL PRINTING COMPANY, Huntington, West Virginia.—Your blotter, "Printing is

more than paper and ink; it must have character to pay its way," is striking; the use made of the several styles of typographical ornaments is really clever. In view of the number of colors used and their peculiarities when photographed we are afraid to chance a halftone plate, which would fail miserably in showing the item in its genuine value.

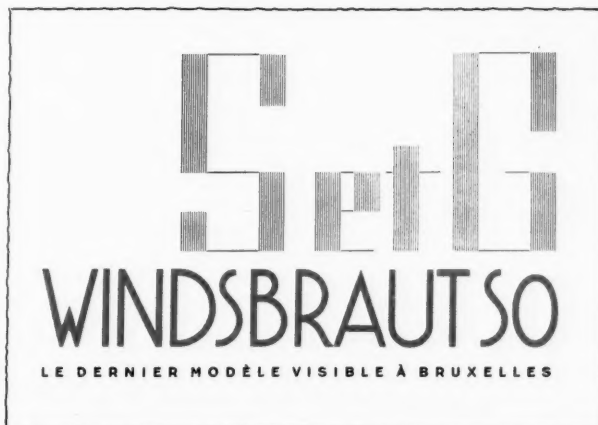
THE ENRIGHT-FREEL TYPOGRAPHIC SERVICE, of Kansas City, Missouri.—Your blotter "Hook Up With Us" is effective in consequence of the illustration of a locomotive and tender made up from rules and type ornaments. It is one of the most interesting and striking examples of this type of work we have seen, and for that reason is reproduced in this issue. As a stunt it is, of course, all right, but as a steady diet it would become extremely tiresome, as you doubtless appreciate. And of course you realize that it is expensive work.

Advertising Outdoors, of Chicago.—Both in the regular paper cover and the hard imitation-leather binding your annual design number is highly commendable. The cover as well as the pages of text is genuinely

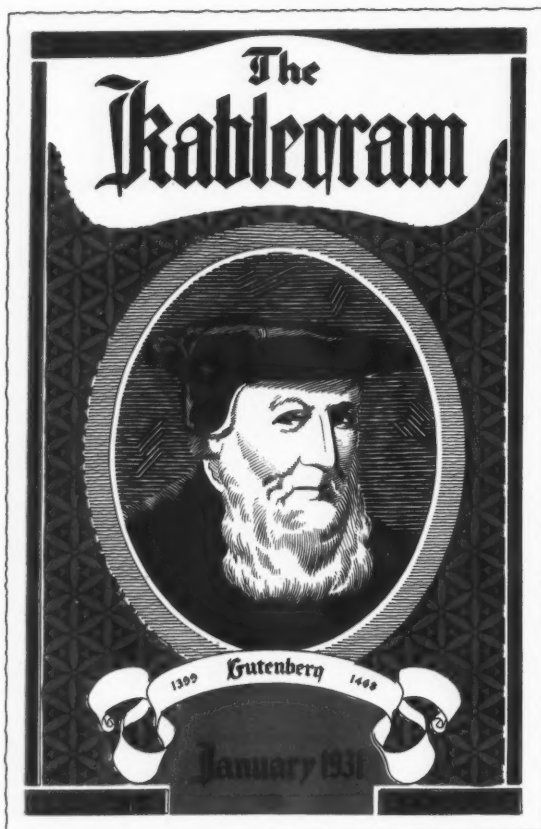
modern, which means simple though striking, and readable though unusual. In fact we consider the edition a real achievement, and wish that all the advertisements measured up to the standard of excellence maintained by your own part. And the printing is good, too.

JOHNSON PRINTING AND ADVERTISING COMPANY, Dallas, Texas.—While there is a lot of character in the folder "A New Building," the result of interesting layout and the use of a smart new type face, there is also a degree of complexity about it. The scattering of the display in some places and the extensive use made of the ornaments printed in the blue create a disconcerting effect. The tendency is to affect the eye so that the attention is not forcefully retained. The envelope used is particularly fine.

BEN B. LIPSKY, of New York City.—All the work you submit is good; in fact there are several unusually attractive items in the collection just sent on to us. You should guard against your tendency to space lines too closely. There are a number of instances in which even lines of display are



Title page of a folder from Schelter & Giesecke, Leipsic, Germany. The interesting feature is the first line, the letters of which are made from plain rule



During 1931 the covers of the house magazine of Kable Brothers, Mount Morris, Illinois, will be featured by portraits of famous characters in the history of printing. The original is in black and bright red on white stock



Wendell W. Fish moves to the Reader Building because it is the center of things in advertising. Near him are commercial artists, photo engravers, electrotypers, trade press plants and binderies—a store's throw from the Metropolitan dailies. It causes the customers of Wendell W. Fish a rapid never-failing service in the building of attractive typography. I cannot to you a cordial invitation to visit my studio shop

The left-hand page of the center spread of a folder by Wendell W. Fish, advertising typographer, of Los Angeles, California. It would be effective if it had been reversed as to position, with the face looking toward page 3

crowded, and in pages there is considerable white space. A line, remember, will appear crowded in an open page having considerable white space when it would not in one closely set throughout, demonstrating that relativity applies to spacing in printed matter as well as to other things.

PRINTING DEPARTMENT of Central School of Arts and Crafts, Birmingham, England.—The printing done by your school is always genuinely appreciated for its excellence. If anything, the booklet "Modern Typography" and the case-bound books, "The Nature of the Book" and the "Rubaiyat of Omar Khayyam," your latest contribution to our delight and instruction, excel even your high average. The typography on all is exquisite, and the binding of the two books rather attractive, even though

far enough in your use of modern-style ornamentation, one example of which, skilfully employed, is the use of sans-serif capital "W"s in rows set on the side. We would like to see the lines of text spaced a point farther apart and some of the display, the lines on the cover and title page, for example, opened out even more. On the whole, and as we already implied, the booklet is both attractive and interesting.

HOLMAN'S PRINT SHOP, Boston.—Your new house-organ, *Within the Compass*, is outstanding not so much as a job of printing, although it is excellent in that respect, as because of the fact that it is not of conventional size and format, and especially because it contains so much interesting text on etchings and engravings as to insure its being read. The press-



THOMAS R. WESTMORELAND
postoffice box 253, north little rock, arkansas

This bifold letterhead, originally printed in brown on buff, would be clearer and no less attractive if the words of the second line were started with capitals

the backs have curled somewhat on account of the use of thin boards.

MORRIS-GARTNER COMPANY, Chicago.—Although we appreciate the striking general effect your blotter "1931 Success" creates, and the cleverness of the nevertheless rather too complex design, we believe that the message as in type is not prominent enough. If the drawn design printed in strong colors did not extend quite so far to the right a larger size of type could have been used for the text, and with the additional white space also made available the item would have been better balanced in the sense that one feature would not dominate too much. Colors are excellent if a bit garish.

LEO HART, Rochester, New York.—In all respects except one your Christmas greeting, the case-bound book, is delightful. The objectionable feature in our judgment is the ornament used on the front cover, the two overlapping wedge-shaped masses printed in solid black. With these eliminated and the title, now printed in red and at an angle alongside one of the triangular forms, in horizontal lines under the floral illustration, the effect would be truly beautiful. The handling of the inside pages is excellent, and a suggestion of quality is created by the paper, which is high class.

ANDREW REIS & COMPANY, Newcastle, England.—We like the Christmas number of your house-organ, *Strawberry Pie*, very much indeed. It has a peppy, smart appearance all through, yet the handling is not in the least bizarre; you have gone just

work, on dull-finished stock, by the way, is exquisite. Never having admired the Benedictine face particularly much, we consider that you could have made a better type selection had you used Garamond, Caslon, Cloister, Granjon, or Estienne. Crowding of the text is particularly regrettable in view of the excellence of the publication in general. The addition of one-point leads between the lines would help a lot.

THE BARNHART PRESS, Omaha.—The layout of your folder "Planned Printing Pays" is effective. In that respect your handling of the inner spread is particularly good. Though there is a degree of novelty in reversing the usual practice and printing the type in the second and weaker color, in this case a light gray, and the rules in black, we think that on the whole the result would have been better if custom in the matter were adhered to and the brighter, weaker color were used for the decorative features. The last thing on earth we want to encourage, however, is invariable adherence to tradition. On the whole, as is already stated, the work is highly commendable.

CLARENCE McDAVID, of Tallulah, Louisiana.—While we fail to observe anything attractive in the tint panel used on the letterhead of the *Madison Journal*, the shape being so awkward, we could pass the design as a whole despite that if the lines of type had not been spaced so closely. That part of the shaped panel where the name of the paper appears should be deeper to provide a margin; the effect of good margins should be seen

in odd-shaped as well as in regulation squared panels. We should warn you also that the work is suggestive of a style that was very widely practiced twenty years ago and then discarded. As a rule one can do no better than allow the type full sway, utilizing ornament only when it enhances the appearance of the type, which is the essential, and not for its own sake.

L. C. OWENS, of Dallas, Texas.—While the initial on page 1 may be a trifle too big—and the fact that there is no illustration appears to justify its size on account of its display value—the folder “Specialized Training” is unusually attractive. The heading on page 1 looks rather cramped up and down, suggesting the advisability of a deeper panel, and a single rather than a double rule dash would be better on page 2, but these are somewhat minor points scarcely worth mentioning. We would like the letterhead of the Southwest Vocational School better if, just as you note, the design were placed lower on the sheet, and also if the words of the main group had been more nearly the same length, so that “school” would not have to be so widely letter-spaced. It is nevertheless an interesting and impressive layout. Your own letterhead suffers from the glaring nature of the tints in which the illustration is printed.

THE COPIFYER CORPORATION, of Detroit.—A high degree of originality is evidenced in the handling of your new letterhead which will make everyone who sees it sit up and take notice. Except for the lettering of “The” and the use of a lower-case “c” to begin the abbreviation “corp.,” which we consider deserves being spelled out on a letterhead, we like the top part quite well. Even considering that they are suggestive of sheets being delivered from the press illustration which is shown printed in green underneath the main word of the firm name, we feel that the rules between the sections of copy at the left-hand side are too prominent and detract materially from the more important copy. Most commendable of all is the spirit that is demonstrated, namely, not being satisfied with doing the conventional thing—looking forward, so to speak, rather than backward. More could adopt this viewpoint to good advantage.

Public Utilities Fortnightly, of Washington, D. C.—Although the folder “1931” is striking, the first page exceptionally so, it would be better if a softer bold-face than the Ultra Bodoni had been employed for the display, preferably one harmonizing with the Caslon old-style used for the text. The display face used is effective, of course, in getting attention, but so brilliant and

dazzling that it keeps on appealing to the eye after one starts reading the text. Too much matter appears altogether in caps on the first page. This copy should have been set in upper and lower case, because the caps are hard to read in mass, and the difficulty is increased in this instance because the lines are spaced too closely. Lines of caps require wider leading than lower case, not having the top shoulder employed on most lower-case characters, and which contributes to the essential lane of white space between lines. Black and orange on buff antique paper produce an excellent color combination.

MONROE F. DREHER, of Newark, New Jersey.—Though the press-work is not A No. 1 there is sufficient of merit in your Christmas greeting, a small case-bound book entitled “A Christmas Primer,” to more than compensate. As the title suggests, it is a sort of A B C book in that each page is begun with a letter and these, as the pages are turned, spell “A Merry Christmas.” These letters in the form of initials open two-line verses, such as “A stands for an apple, as rosy and red as Jolly Saint Nick enthroned in his bed,” and “M is for Monroe, of the house of Dreher, extending the warmest of holiday cheer.” In manner of handling the pages following are consistent with the two text of which has been quoted, and a simple illustration appears at the top of each page, that on the “A” page being of an apple. Oldish deckle-edged paper adds its element of charm to the ensemble. We do not like to mention the fact, but the title label on the front cover is crooked, and, further, the bled border is uneven.

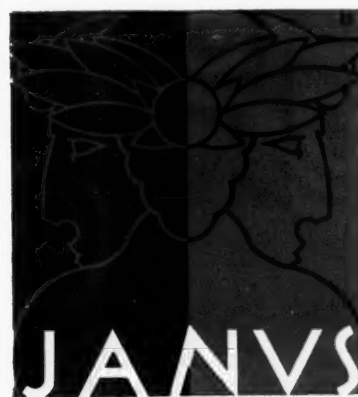
LOUIS SCHIFANI, Albuquerque, New Mexico.—The cover for the Kreisler concert as printed in two colors is unusually attractive and also unusual. We like the optional printing, where the main portion of the design is in black, because the olive used on the other does not harmonize with the violet. The ads at the bottom of the pages of the program proper are too black in relation to the text, and for that reason the inside pages are not so pleasing. They are decidedly unattractive in fact where, as in some cases, the extremely bold and now passé modernistic face is used for display. Your own card and the letterhead for *The Mirage* are excellent—are quite smart in fact—but your notehead is really commonplace and is decidedly weak in some respects. The green is rather light in relation to the yellow stock and the ornamental features, the latter being printed in a somewhat strong red, which, by the way, is too dull. It suggests that the press



The illustrations on this cover by John B. Curry, of Boston, emphasize the activities of the trade-composition industry in striking manner. The original of this magazine cover is printed in black and red on light-green stock

January 1931

THE ACCELERATOR



In this issue

Visual Selling Is Quick—Effective Selling

Impressive cover from the house-organ of the Boston Insurance Company, designed by Raymond C. Dreher, who is not only an artist but the advertising manager. The original specimen is printed in dull orange and black

was not thoroughly cleaned following the previous run of some darker color. It takes but a touch of black or a dark color to ruin a red.

TYPOGRAPHIC SERVICE, INCORPORATED, Philadelphia.—The several items promoting your service among advertisers are novel and also striking, and demonstrate your unusual ability. Your typebook entitled "T-S Fonts" is quite striking and represents a new method of handling. At the top, printed over a rectangular solid panel handled in a delicate tint, the title of the page, "Complete Characters in the Font of (Name of Type)," appears. In a rule panel, printed in the tint at the left side of the page, the capital characters are displayed; the lower case appears in one at the right, while in another panel, at the center and under the page heading, the figures, points, etc., are shown. Across the bottom, within a wide and shallow panel, the capital "A" in all the different sizes you have is shown, the size being indicated in each instance underneath. The plan constitutes a compact way of showing your types, but of course the book is of no use to one who is interested in seeing how they appear in mass or

ROSELAWN MEMORIAL CEMETERY ASSOCIATION



Perpetual Care Assured by Substantial Fund
Office of HERBERT S. DUKEMAN, Secretary
CHARLESTON, ILLINOIS

FISHER SIGN

COMPANY ■ SHOW CARDS — WINDOW SIGNS — BILLBOARDS
493 East Grand Ave. ■
DECATUR, ILL.

A pair of good letterheads by Ben Wiley, of Decatur, Illinois

yet, due to the light tints used and the fact that the design is structurally simple, it is not in the least bizarre. We like it immensely, in fact, and yet we feel that the line above the name is too

played for the rest of your copy. Despite the fact that the arrangement of the latter was planned to emphasize a vertical flow line, the right-hand side of the display being aligned with the left-hand side of the text, we consider that the shape of the space and the nature of the copy are such that the idea should not have been employed. In short the effect would be better if instead of aligning in about the center the head and the text overlapped, the former a longer line and the latter a wider group. One cannot decide upon a form of arrangement and follow it satisfactorily when the copy is not suitable. Remember, the essential principle of real modern layout—which is in no sense jazz—is that "form follows function."

J. D. WOMACK, Oklahoma City, Oklahoma.—The work you submit is well arranged and displayed. However, we recognize little merit in one of the type faces frequently used, for example as the major display on the cover of the Hettinger Brothers laboratory-department list. A regrettable feature about the letterhead of the Optimist Club is the crowding evident in the list of officers and directors. Rather than space the lines so closely you should have allowed the type to be lower than the emblem. A further fault is the exceptionally wide letter-spacing of the lines set in Goudy italic. One of these, the date line, is too close to the matter above. The Ferrell & Son letterhead is excellent, being clean-cut, attractive, and impressive. A lighter green would have improved the blotter of the Roberts Printing Company entitled "Thanks," as would the use of a thinner rule and smaller triangles. As it is the ornamental



ELMER G. TETELAFF

7115 PLANKINTON BUILDING + MILWAUKEE + WISCONSIN

DESIGNER OF COMMERCIAL AND INDUSTRIAL ADVERTISING + TELEPHONE + DIALY 2474

A striking layout; the letterhead of the artist whose name appears thereon

in how they fill out. As a display proposition, however, the book is excellent.

McMULLEN PRINTING COMPANY, St. Louis.—While as a rule we do not review Christmas greetings, so many being received as to make it impossible, we are breaking the rule in your case because of the decided novelty of the one you produced for the Tapscotts. As received it appears like a miniature checkerboard in brilliant red and black, with the lettering "Our Move for You" at the left side among green holly leaves, and an illustration of a candle at the right. Certain of the black squares are die-cut round, and letters spelling the words "A Merry Xmas and a Happy New Year," printed on a sheet which slides underneath the die-cut top, a letter to the opening, appear when the card is received. By pulling a red ribbon which draws the inner card to the right, other letters are made to appear through the die-cut openings, and these spell the words "Nadene and Chuck Tapscott." Where in the second row of four openings the word "Xmas" appeared at first there are holly leaves, and in the last row where the word "Tapscott" appears, with one more letter than opening, there are two "T"s in the last one. Maybe this explanation will enable other readers to do something with the idea in preparation for next season.

F. F. & ARTHUR WILSON, Glasgow, Scotland.—Of the letterheads which you submit the best are your own. The one developed from a masthead design of THE INLAND PRINTER that we used years ago is in its main essentials an excellent example of the conservative manner, while the one on which the main line is in sans serif, and printed in three delicate pastel-like shades of violet, green, and rose water-color inks and black varnish ink, is an exceptionally worthy example of modern treatment. It is flashy, and

close and that the address ought to be a trifle smaller. The printing of the same design in stronger colors is not nearly so satisfactory. Letterheads for your customers are not as attractive, striking, or up to date as your own, doubtless because of limitations the customers themselves established, yet none except those for Health House and the United Publishing Company is commonplace or ordinary.

HULL PRINTING COMPANY, Meriden, Connecticut.—The interesting feature about your otherwise ordinary New Year greeting is the way the figures 1931, set one atop the other, appear to be coming from the flame of the candle which is made up from rule and ornament. This is rather clever. There is a decided lack of harmony between the cursive type used for "Best Wishes for the New Year" and that em-



TALLEY'S PRINT SHOP

Stationery : Commercial Printing

1011 North Chadbourne — SAN ANGELO, TEXAS

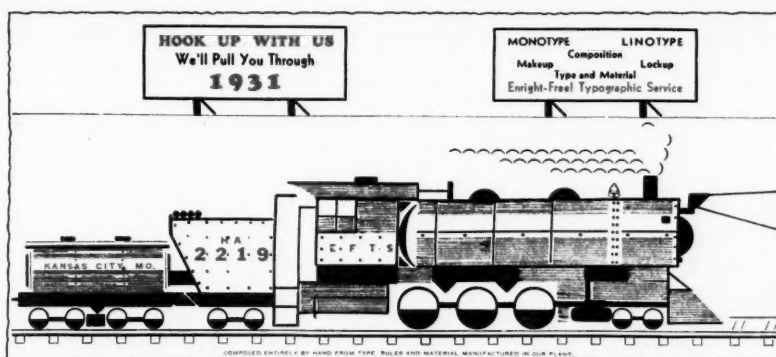


FLIPPIN-BECKHAM PRINTERY

PRINTERS ♦ STATIONERS

212 North Morton — OKMULGEE, OKLAHOMA

The upper of these two letterheads is reported to have won first place in a contest conducted by a Texas paper house. It doubtless suggested the handling of the second, which the editor considers better. Both are improved by eliminating the rules and shifting the ornament as shown at the bottom of the next page



The illustration on this blotter from the Enright-Freel Typographic Service, Kansas City, Missouri, was composed entirely from type, rules, and other material made right in the company's composing room

features overbalance and therefore dominate the type. The border of the Tatom blotter featured by illustrations of two sacks of flour is similarly somewhat too strong.

GEORGE C. BRADLEY & SON, of Springfield, Massachusetts.—The large size of the calendar block and the prominence of the rules, especially those printed in black, leave the text of your January blotter but little opportunity to show. Inasmuch as what is set forth in the text constitutes the sole reason for the item being issued, it certainly demands stronger presentation. Improvement would result if the rules in red, which are not objectionable, were run at the extreme side edges, providing more white space around the type, if the calendar were placed at the bottom, and if the rules printed in black were taken out to add to the white space and to eliminate their effect as counter-attractions. Additional improvement would be brought about if the items were arranged in a different form and preferably set in lower case, which, however, would hardly do if the present arrangement were followed. The effect of this pyramided group would be better if it decreased instead of increased in width, in which case its effect would be that of a vision arrow directing the eye to the signature. Counting the Cheltenham Bold in the calendar, we note that four styles of type are employed for this blotter; and four are too many for such brief copy. The use of old-style and modern type faces together is always objectionable.

J. WALTER THOMPSON AUSTRALIA, of Melbourne, Australia.—The specimens of publication and direct-mail advertising which you submit are of excellent quality. The large four-

page insert for *The Bulletin* and which was also used as a folder to advertise the General Motors line of cars is an especially fine example; it is sane, readable, and attractive, yet decidedly forceful. Another outstanding item is the Buick brochure featured by a remarkably effective cover of unusual design, but printed in

ever, the somewhat coarse pattern used chops up the type rather disagreeably, and especially that of the final pages, where the size is small. We are inclined to believe that the good effects outweigh the bad, but consider that the ideal procedure would have been to rough only the cover. The pale yellow-green tint on the striking Buick letterhead is a bit too weak.

H. E. STAMM, JUNIOR, Houston, Texas.—While the four pieces of printing used in connection with the Christmas party of the personnel of the Rein Company are not of the same standard as is maintained by the company for its clients, due, no doubt, to essential economies in production and the fact that the work was done by individuals, compared with the general run of work we see they are satisfactory. Cleverest of the work is that on the cover of the booklet, which is designed check-board fashion with one letter of the words of the title in each square. The squares are marked by red rules some of which are filled in with light-toned ornaments printed in green. An interesting feature is that the idea of the squares is carried out throughout the pages of the booklet, there being at the bottom of each

Printing that helps your business is our business

GILCHRIST-WRIGHT LIMITED

70-76 Pearl Street, Toronto 2

ELgin 3773-6935

1930 — DECEMBER, Thirty One Days

| Mon. | Tues. | Wed. | Thu. | Fri. | Sat. | Sun. | Mon. | Tues. | Wed. | Thu. | Fri. | Sat. | Sun. | Mon. | Tues. | Wed. | Thu. | Fri. | Sat. | Sun. | Mon. | Tues. | Wed. | Thu. | Fri. | Sat. | Sun. | Mon. | Tues. | Wed. | Thu. | Fri. | Sat. | Sun. |
|------|-------|------|------|------|------|------|------|-------|------|------|------|------|------|------|-------|------|------|------|------|------|------|-------|------|------|------|------|------|------|-------|------|------|------|------|------|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | | | | |

A "different" handling of the calendar for one month is indicated by this blotter from Canada, reproduced here in the belief that many readers of this department will find the idea adaptable to something of their own

colors which we cannot satisfactorily reproduce. The four-color-process illustrations that feature the inside pages are exceptionally good, and, what is more, are decidedly well printed. An interesting comparison is afforded by the two copies, the one stippled and the other plain. The roughing brings out the cover and enriches its general appearance. It adds to the effect of the inside pages on the whole and also improves the large process illustrations. How-

page a row of squares in each of which there is one letter. When followed from first to last page these spell the words "The Rein bunch wishes you a Merry Xmas and a Happy New Year." Of course it has to be studied out but as a novelty it doubtless appealed to many of the bunch, as it probably will to other readers who will find in the suggestion inspiration for their own efforts for next holiday season. We would never suspect that the folder "Vibration" came from the Rein Company; it is not exactly bad, but it certainly is not pleasing.

C. G. MALLON, of Pittsburgh.—We like the folder announcing the New Year's Eve festivities at the Hotel William Penn. It is bright, colorful, and forceful without being gaudy or otherwise cheap. The illustration in colors on the front is particularly good. A smaller announcement featured by an illustration of a clock with hands pointing to twelve is cheap in comparison, although the layout seems fair enough. While we do not care for the type used, the main objection concerns the green ink, which is entirely too weak for pleasant reading and also to balance the second red, which is measurably stronger as to tone value. The same fault is noted on the card "Old Time Christmas Carols," on which, in addition, the lines of the several groups are spaced somewhat too closely. A third New Year's Eve announcement, a card, is forceful in appearance, but the rules printed in red and which appear



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FLIPPIN-BECKHAM PRINTERY

PRINTERS & STATIONERS

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Not only is balance improved by shifting the ornaments to the right from the positions in which they appear in the original letterheads shown at the left, but when they are lined up with the secondary display layout is more interesting. Note the improved effect which results from elimination of the purposeless rules

| UNTERRICHTSPLAN FÜR VOLLSTUDIENDE | | | |
|---|--|----------------|-------------------------------------|
| Lehrfächer P = Platzprobe, W = Wächterprobe (Anordnungen vorbehalten) | Prakt. Übungen Unterrichts- Tage | Stunden | Vorlesungen Unterrichts- Tage |
| Wirtschaftliche Lehrfächer 4. P. Kaufmännische und Betriebsbuchführung nach modernen Methoden, Gestaltungs- kosten- sowie Verkaufspreis-Ermittlung nach gewerkschaftlichen Methoden und nach einheitlichem System für alle Zweige des graphischen Gewerbes..... Betriebs-Organisation, Abteilungsleitung, Geschäftsführung, Erfolgs-Rechnungen. Geldmischbildung und wirtschaftliche Lehrfächer 7. P. Zeichnen der Entwürfe von Druckzügen aller Art, Schriftförmigen, Farbenlehre, Tonplattenchnitt, Anordnen von Schrift und Bild im Satzspiel..... 8. P. Malzeichnen, Caricatur, Materialkunde, Rohstoff-Untersuchungsmethoden, allge- meine Rechtskunde, Arbeitsrecht, Werbe- lehre, wirtschaftliche Grundlagen der Arbeitsmethoden im graphischen Ge- werbe, Geldkreis des graphischen Ge- werbes, Gewerbehgiene und Unfall- verhütung..... | Mo-Hr Di-Do | 11-13 14-16 | Mo-Fr 17-19 |
| | Di-Do | 14-16 | |
| | | | Di-Mi-Do 17-19 |

Das Schuljahr beginnt am 1. Oktober und endet am 30. September des folgenden Jahres. Es wird eingeteilt in zwei Semester. Das Wintersemester beginnt am 1. Oktober und schließt am 28. Februar, das Sommersemester läuft vom 1. März bis zum 31. Juli. Der Eintritt in die Meisterschule kann sowohl am 1. Oktober als auch am 1. März erfolgen.
Die Schulfestlichkeiten verlaufen sich wie folgt auf das Schuljahr:
Die Weihnachtstage beginnen zwei Tage vor dem ersten Feiertag und enden einen Tag nach Neujahr.
Die Osterferien beginnen einen Tag vor Karfreitag und enden einen Tag nach dem zweiten Feiertag.
Die Pfingstferien beginnen einen Tag vor dem ersten Feiertag und enden fünf Tage nach dem zweiten Feiertag.
Die Sommerferien beginnen am 1. August und enden am 30. September.

Lehrplan für das Schuljahr

Characteristic pair of pages from a booklet issued by the Master School of the Graphic Trade, Leipzig, Germany. It is printed in medium brown and black on dull-coated India-tint stock and is thoroughly modern in treatment

between the lines of text exert an influence that handicaps reading and creates a cheap effect. Better by far use just the lines of type, without the rules, for the illustration at the top provides for enough red. The display at the bottom, however, could also be printed in red if the rules in that color were omitted. As a rule it is easier to overdo a job of typography than to make it too simple and plain.

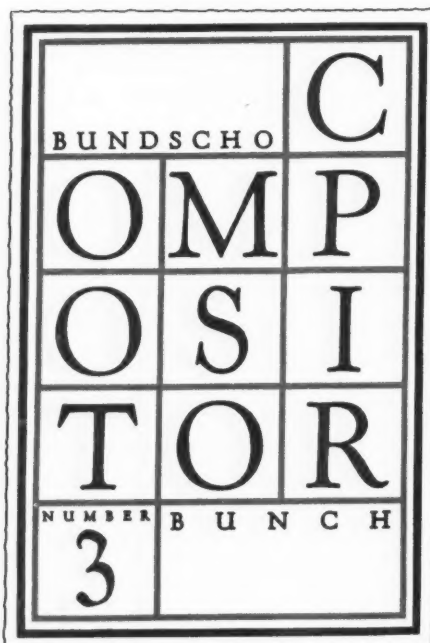
THE SMITH PRINTING HOUSE, of Vineland, New Jersey.—Editorially *Smith-Helm* is one of the snappiest printers' house-organs we receive. Cover designs are almost invariably unusual and always strong in attention value (if

sometimes a bit garish), and also very interesting. The one subtitled "Voyage 25" is particularly good. We feel, however, that the second color used on the inside pages is too strong and bright to be employed so extensively and that a rather deep brown or a medium green would have been better. In view of the prominence of the wide bands at the sides of the pages which contain illustrations in reverse, we are sure you can see the advantages of eliminating the rules from the running head and at the bottom of the pages. In that case the type page should probably be made a pica wider and two picas deeper. The additional size would be possible

ing pages in type are the title and those printed on dull-coated buff stock which follow, the Pledge and the two title pages following, the beautiful and at the same time impressive title page of the insert on black paper, and the letterhead of the Academy of Music. The last mentioned would be improved, by the way, if small roman caps had been used instead of the Copperplate Gothic, which does not harmonize at all with the Cheltenham Oldstyle otherwise employed. The inner rules on the Hotel George menu are too weak as printed in the light color. As a matter of fact hairline rules are difficult to print well, and should be avoided on that

account alone. One thing you must overcome—namely, your tendency to use too much space between words. That fault is particularly manifest in the Warner advertisement. The prevailing best practice is to use four-to-em spaces in text composition set in upper and lower case. More space, of course, is required between words in all-cap composition. Use no more than is necessary to separate the words.

HAYNE & GIBSON, Durban, Natal.—If the three lines of the main display on the front of your folder were to be rearranged so that there would be four, that is, one word on each, the effect would be better. The group is overbalanced at the bottom as the lines become longer, for balance requires that the longer lines be at or close to the top of a group. With these and also the lines of the bottom group opened out just a bit more, improvement would be evident. With the bottom group centered and the top one heavy on the left side, due to setting the lines of irregular length flush at that side, perfect balance is not apparent in the page as a whole. That could be achieved by



Title pages from folders by J. M. Bundscho, Incorporated, Chicago, and M. S. Vanderlinden, Menasha, Wisconsin

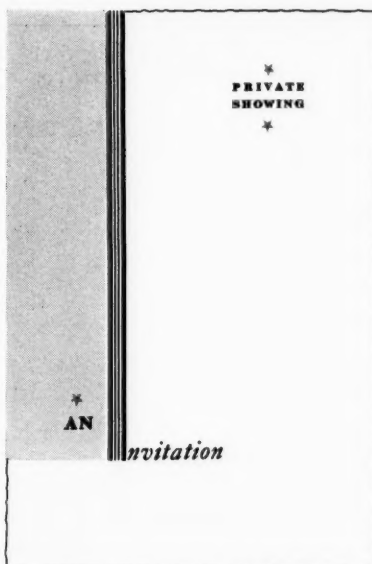


VALLEYCRAFTER
OCTOBER 1930

moving the main group to the right of actual center, where it would be centered by mass, not by limits, or by moving the lower group to the right slightly to compensate for the extra weight of the main group at the left as actually centered by limits. The appearance of the center spread would be better if the heading were a full line. In any event, however, the rules underneath should not be used, as they serve no real purpose. The type of these pages is very crowded and thus is uninviting. Its solidity is hardly excusable, since on the back page, to which the text is continued, there is an open space of about two inches. We feel sure that this space would have provided for the adding of one-point leads between all lines of the text. Almost any type face, even those having long descenders, will stand one-point extra leading, and only those and very small sizes will not stand two points more than the shoulder provides. The rules on page 4 are too black.

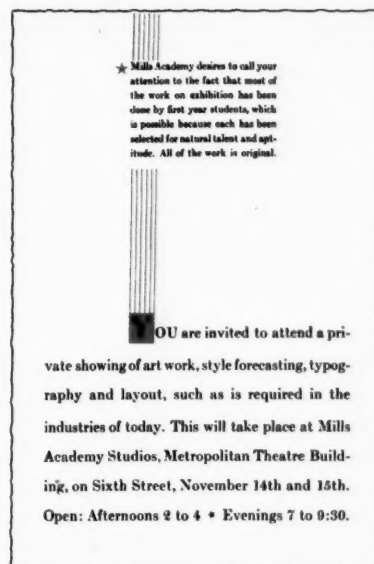
HIGGELL PRINTING COMPANY, of Winnipeg, Manitoba.—The work you submit is of a very good grade. Although we consider your monogram ugly, and that the line of italic alongside the panel in which it appears should be closer to the panel on each side, as the text across is continuous, your letterhead is otherwise good. We note one fault in almost all the other specimens, namely, too much space between words. The break in the pica rule printed in gold on the Vintus letterhead should surely have been avoided, for it is very unsightly. Piecing thin rules and piecing thick ones are two entirely different things. We feel that the horizontal rules in the blotter "Equipped to Give Good Service and First-Class Work" should not have been used, even though they may help in giving to the group a definite form, which, by the way, would be scarcely less manifest without them. If you had used a bolder type for the title, also roman instead of italic, the cover of your typebook would have been fine, although in addition the panel and type might have been larger to good advantage. Inside pages are just ordinary. Rule as used under the second line of the first title is taboo. If it were removed, the group lowered about three picas, and the main title, which suffers as a result of lines being crowded, opened up somewhat, the page would be much better. The large lines are decidedly too close together. We do not like the headband on the foreword page and suggest that it be eliminated in future issues, if any, adding leads between lines and raising the type of the page slightly above center. Bad rule joints and bowed borders, due to improper justification, are harmful to the appearance of some of the pages. Presswork is below average.

HOLLAND LAWING, Charlotte, North Carolina.—It is unfortunate that you seem to value types according to novelty rather than excellence. A really interesting idea is evident in the letterhead of the Mayfair Hotel due to setting the word "hotel" as a second display line in the form of a "V." Since this form is not too exaggerated it would give a good effect if the type used were of an attractive design. You cannot, however, produce good printing with ugly types. Another fault with the design—disregarding the type—is the exceptional letter-spacing of the line "Mayfair." All that was necessary was to letter-space the line slightly in order that it should be definitely longer than the second. The two corner pieces next to the group of type in the lower right-hand corner are distracting features, and the ugly initial is not only too black and entirely too far away



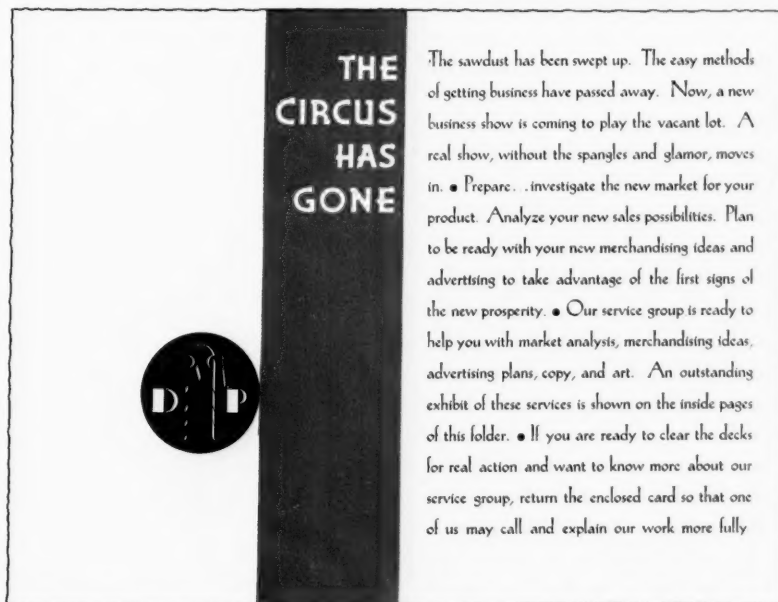
First and third pages of a folder by Frank M. Kofron, St. Paul, Minnesota, distinguished by decidedly unusual layout features. On the original, printed in three colors, the gray panel on the first page and the rules and square ornament on the other were silver, while what appears here in green was printed in magenta.

from the rest of the word it begins, but does not harmonize at all with the accompanying type. The stem of the "T" should have been just about as close to the following "H" as the latter is from the letter which follows it. Simplicity is the keystone of the arch of good typography—the genuinely modern (and that is something quite different from jazz) as well as the traditional. To introduce heavy rules here and there just to add a splash of "color" is and always will be bad business. A really clever bit of work is indicated by the heading on the first page of the folder letter, the text on the inside spread of which starts with "This organization of printing craftsmen offers its services to those who desire a complete printing connection." Yellow is too weak in value for printing type however bold, as reference to the folder start-



ing "Business will be better, but not for the timid" should demonstrate. Except where the ultra-black modernistic types are employed the other specimens are fairly satisfactory.

C. B. MARKER, of Berkeley, California.—In format, layout, and typography *The Mazda* would be creditable to the great majority of commercial shops, so the fact that it was produced by printing students of the Edison Junior High School makes it quite remarkable. The cover is beautiful and has the additional advantage of also being striking. That means something, because the combination of qualities is on the whole rarely found. We regret the variations in color and impression evident on different pages of the text; this is especially noticeable on the type, due in part to the fact that only two pages were printed at a time. By



Striking spread from characterful booklet by The Davis Press, Worcester, Massachusetts. While the original is printed in black only, the circle on the left-hand page was banded to approximately middle value.



In four colors this folder spread by John E. Cobb, Milwaukee typographer, is exceptionally charming. Deep olive green was used for the type matter; a soft, medium blue for the wide bands at the sides; a bright green for the rule and border, and orange for the emblems. The stock is a light, delicate green

establishing a standard on the first form run and then matching it in those following the result would surely have been better. In view of the excellence of the typography we also regret the variation in the values of the several colors employed. In view of the strength of the initials in red and the Christmas ornaments, for which a rather strong green was also used, we consider that the border, an especially attractive one, by the way, should have been printed in a stronger gray. In any printed piece no one color should appear to stand farther from the eye than another; tone balance should prevail regardless of the number of colors. It is accomplished in large measure by using type, rules, and ornaments of a darker tone for the parts

which are to appear in the lighter colors. Aside from the fact that the text might have been leaded to good advantage there is no serious criticism to be made of the typography. The heads in the cursive, however, are too weak as a rule in relation to the text, a fault which to a degree would have been overcome by using a larger size of the cursive for the heads. Cards and other small forms are really excellent.

VELMA R. FARNHAM, of New York City.—While there are of course many house publications which are unsatisfactory from the standpoint of layout and typography, we do not agree with you that there is a greater need for improvement in that field than in any other. Most corporation reports continue to appear

dull, uninteresting, and unattractive, and on the average away below the average of typography represented in house-organs. *The J. M. Circle* was a good publication, generally speaking, in 1929, as represented by the November issue of that year, and still you have made decided improvements. Aside from the use of the cubistic face for two or three small lines, the cover of that 1929 issue is good. Text pages, for the most part handled in Bodoni Book, are also good, and still there is an effect of crowding throughout. One-point leads between the lines would have made a world of difference. Another error in the old rather modernistic treatment was the use of Cheltenham Bold and of gothic for some of the heads, Bodoni being the rule. It is decidedly inadvisable to use both old-style and modern faces for heads in one issue; furthermore, the character of the type used for heads should be consistent with that of the text. The new cover design is a knockout and genuinely modern. A fine feature is the use of striking photographic illustrations of abstract treatment which feature the new covers, the photograph being the only thing except the color combination which is changed with each issue. Except for the black geometric dashes the inside typography in Garamond is clean, inviting, and attractive. We also regret finding the objectionable cubistic face used for display of the back-cover advertisement. It is too ugly to use at all, but harmonizes with the Bodoni formerly used far better than with the chaste and beautiful old-style Garamond.

ARTHUR PAQUETTE, Montreal, Canada.—Of your three blotters we do not hesitate to apply the blue ribbon to the one entitled "Xmas Cards." It is the only one of the three, in fact, that suggests real class. This is due, first of all, not only to the fact that the type is newer and smarter than that used on the others, but also to the forceful distribution of a liberal amount of white space. In contrast the others appear jumbled, and in addition the one headed "It's Getting Very Close" is decidedly crowded, a condition which aggravates the effect of complexity. If you will compare the two you will see how much easier it is to concentrate upon the one we have rated highest. The pronounced ornament at the top and the rules at the side of the one headed "It's Getting Very Close" are counter-attractions which keep the eye from the message, particularly in view of the paucity of white space. With the general arrangement as it is a great improvement would be made if the vertical band at the left of the text group were eliminated and the bands across top and bottom were moved nearer the edges. This would be largely due to the increase in white space. We supplement this suggestion with the admonition that smaller triangles should have been used if, of course, they were considered necessary. A complex arrangement—too many unrelated spots of eye appeal, in short—spoils the appearance of the third blotter, "Bells for Christmas," on which in addition, and as a result of the breakup of the display, the whitening-out is awkward and displeasing. This one would be decidedly improved if the rule in black above the bell illustration and the triangle below the heading were eliminated. The lines of the heading are crowded, whereas those of the text are too widely spaced. We consider the lettering of the name line too old-fashioned for this age; in addition it is of a style that does not harmonize with or afford a pleasing contrast to the styles of type which you are now employing for your work.



Howard N. King, of York, Pennsylvania, did the program booklet of which two pages are shown above. On the original the band at the bottom is in silver, the angular rule band in deep red matching the cord, and the type and emblems in black. The dark margin represents the stock of the extension cover

Some Helpful Back-Shop Ideas That Will Benefit Every Printer

By EDGAR SHERMAN

WHERE a modern saw-trimmer is in use in a shop of average size, the chute leading from the hollow central support to the waste-metal box quickly becomes dented and bent by falling metal, and the slug ends or stereotype-cast trimmings clog in the chute and soon fill the hollow support to a place where waste material actually clogs the saw itself.

This common difficulty was overcome in one shop by removing the chute entirely and blocking up the saw on 4 by 4 timbers placed in the form of a "three-sided square," and with a piece of sheet metal beneath them on the floor. The trimmings from the saw thus fell straight down through the hollow support, and a few minutes with an ordinary fire shovel each morning sufficed to keep the accumulation of waste material cleaned out in very satisfactory manner.

* * *

A Curtain for the Saw-Trimmer

In a small shop where a permanent housing for the saw-trimmer, to prevent metal from flying about the composing room promiscuously, was impractical on account of the room and lighting conditions, a canvas curtain, constructed in a manner similar to that of the familiar shower-bath curtain, was rigged up, and it proved successful. When the compositor used the saw the curtain was pulled around him and his work; and when the saw was not being used the curtain was bunched back of the saw, out of the way and also out of the light.

* * *

Making More Perfect Miters

In many printing offices where lino-type borders are mitered for use around ads or in commercial work, trouble is frequently experienced in obtaining perfect miters on the commonly used six-point slugs. Casting the same border on a twelve-point slug and using an inside miter, allowing the ribbed or shoulder

Probably you can think of one or more practical back-shop ideas which save time for your plant. *The Inland Printer* wants those ideas to put before other printers. It will pay you one dollar for each such idea sent in and found acceptable. Sit down now, before you forget it, and send in one idea you have found to be helpful

side of the slug to be turned to the inside of the panel, will make perfect miter joints more easily secured.

Where two- to six-point borders are cast on a twelve-point slug the shoulder also replaces some of the spacing material required to give the necessary white space between the border and the type.

In one shop where a large number of two-column-wide ads were set, involving a half-em measure, six-point border was cast upon a nine-point slug and the odd half-em of the inside measurement done away with. Ten- or twelve-point borders could be cast on an eighteen-point slug with the same advantage.

* * *

Care of the Paper Cutter

Like almost any piece of printing machinery, the paper cutter, whether it is power driven or one of the hand-lever design, occasionally requires oiling and tightening up. But in too many shops this piece of machinery is grossly neglected in both particulars.

Besides the oil holes provided, which reach the working parts of the cutter, a drop or two of oil on the long screw that actuates the back gage will prove a saving of much energy by making the back gage easier to set. Loose bolts in the bearings holding this screw have a tendency to throw the screw out of line and make it turn hard, and also to make almost impossible the exact setting of the back gage with absolute accuracy. Oil

applied sparingly to the large screw that raises and lowers the clamp on hand-actuated cutters is also helpful.

Talcum powder applied liberally on the cutter table will aid in handling lifts of stock to be cut, as the lifts will slide into position against the back and side gages more easily. Occasionally removing accumulated dust from the cutter table with a rag on which a little oil has been placed will prevent it from rusting. But too much oil should not be used, as it will soil the sheet next to the table.

White castile, or even a good white laundry soap, applied sparingly to the cutting edge of the knife, will be found advantageous when cutting soft or pulpy stock like blotter stock or some of the soft-finish antique papers.

* * *

Proper Handling of Thin Spaces

Too often the use of copper and brass thin spaces in justifying is sort of an afterthought on the part of the compositor. The easily bent and damaged thin spaces are then forced into the line of type by main force and awkwardness in a way that renders them useless for future use and sometimes causes them to fail completely in their purpose.

Thin spaces do not cost much, but they are mighty handy to have when needed and are worth preserving in good condition. A bent or damaged brass or copper space is worse than useless and is an indication of poor craftsmanship.

The careful craftsman, when utilizing copper or brass spaces to justify or to letter-space a line, never forces the thin spaces into position; but he will, on the other hand, remove an em or en quad or a foundry-cast space, place the necessary copper or brass spaces, and force the foundry space back into the line.

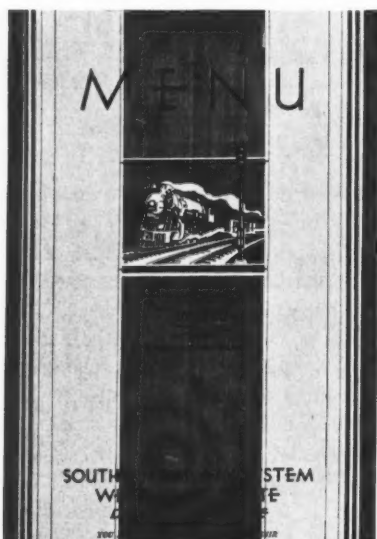
Copper and brass spaces in the thin-space boxes of the type case, in the quad boxes, or even, as in some instances, in the lower-case "e" box, are an indication

of slipshod craftsmanship. A little care on the part of the compositor distributing a line of type will enable him to separate the copper and brass spaces from foundry spaces and return the former to the thin-space container, where there will be no danger of their being bent in the course of further distribution in the case, and where they will be more readily available when needed again.

A little practice will enable the compositor to form the good habit of dropping the thin spaces into the palm of his left hand, when distributing, and so keep them separate from the foundry spaces.

Railroad Menu Printed on Cotton Cloth

The Southern Railway System has recently introduced a novel menu folder printed on cotton cloth, which is being used at present for dining cars in service on the Crescent Limited, a fast train operating between New York City and



Cotton-cloth menu folder used on the Southern Railway System. Printed in black and two tones of green

New Orleans. During the holiday season these French-fold menus were printed in black and two shades of green. Special attention is called to the unique character of the folders by the line at the bottom of the cover suggesting that a copy may be retained as a souvenir.

On the outside back cover appears the statement that "The cotton cloth on which this menu is printed is one of the many products of the textile industry served by the Southern Railway System." It is believed that coöperation

along these and similar lines will stimulate greater interest in new uses of cotton and thus substantially improve the market for such products. Printers who

wish further details regarding the use of cotton cloth as a printing surface should write to the Cotton-Textile Institute at 320 Broadway, New York City.

Our "Pop-up" Frontispiece

SOME of the names applied to coarse screen halftone plates made by enlarging a halftone originally produced with a fine screen are as follows: pop-up, blow-up, projection plate, gertone, enlarged halftone. Many a printer has a question in his eye when such kinds of plates are mentioned by the creative advertising genius. The demand is for pictures which will compel the attention of prospective purchasers of the goods displayed in picture form through the medium of the printing press, in one and in most cases more colors.

Our frontispiece is an excellent example of pop-up or projection color-plate making and printing presented to our readers by Stair-Jordan-Baker, Incorporated, of Detroit, and also a convincing demonstration that such plates can be effectively applied in display advertising. Such coarse-screen plates printed on good grade enamel paper have a quality all their own that is very pleasing and attractive, yet these same plates will print on any kind of paper from newsprint to cardboard; the dots are separated far enough to permit deep etching between them so that they can straddle the hills and valleys on the irregular surface of some papers and cover stocks, on which the effect is frequently better than on an enamel paper.

This kind of platemaking probably had its beginning in newspaper offices, where it has been common practice for years to take a proof from a fine-screen halftone and enlarge it in the camera until the dots are coarse enough to permit stereotyping and printing on a newspaper press. The photoengraved plate corresponds to a zinc etching made from a black-and-white stipple drawing. Results in many instances are superior in quality to those of a coarse-screen halftone made direct from the original subject. The reason is that the engraver is able to reëch and finish a small-size fine-screen halftone far more effectively than is possible on a large-size coarse-screen halftone, and most of the excel-

lent coarse-screen plates which appear in newspaper advertisements are produced in this way at the present time. It is only a step further to apply the same principle to three- and four-color work.

A set of three- or four-color plates, 4 by 5 inches, made with a 150-line screen and these plates or the proofs from them projected or enlarged two and a half times, will make a set of color plates 10 by 12½ inches, and the screen will be 60 lines an inch. The choice of suitable subjects for this kind of color printing is quite important, the subject with bold gradations and good color contrast being far more effective than one with soft gradations and delicate colors. That Stair-Jordan-Baker realized that the original subject or drawing should be suited to the pitch of the screen is shown in the proofs they sent us illustrating the products of the florist, and our frontispiece is a representative example of the series they published.

The offset lithographer applies the same idea in platemaking for the offset press in the printing of posters and window displays in which the screen is often as coarse as ten to fifteen dots an inch. Such coarse screen reproductions are not intended to be viewed at reading distance; they should be far enough away so that the individual dots are no longer visible, and these projection plates then have a quality that is remarkably effective. Offset plates 40 by 60 inches in size made this way are considered just an ordinary size, and posters for outdoor display made up of twelve sets of these plates are not at all uncommon. The July, 1930, issue of this publication contains an illustrated article describing the method used in platemaking of this kind for the lithographic offset press, and while the apparatus shown is probably not in use here the same general principle is embodied in the projection apparatus used by American lithographers. In England this kind of platemaking has been named "gigantography," a title which is most appropriate.

THE PRESSROOM

By EUGENE ST. JOHN

Practical questions on pressroom problems are welcomed for this department, and will be answered promptly by mail when a self-addressed stamped envelope is enclosed

Two-Roller Press Gives Inking Trouble

Enclosed you will find sample sheets which I would like you to look over and then give me your opinion. The orders were printed on a cylinder job press with two form rollers. The plates are type high and rollers the best. Cheap inks were used, and, while we cut spiral grooves in the ductor roller in those sections where little ink was needed, we still could not properly ink the broad panel rules extending for the length of the form parallel to the bed bearers. I am a cylinder pressman with plenty of experience on four-form-roller presses.

At the start, your quickest solution is to place such forms as these on four-roller presses, and, even so, trouble is sometimes encountered. You are confronted with an inking problem: a difficult form for a two-roller press. The first step is to make all units type high and level, but the plates and the borders on wood bases should be .003 inch above type high, as the wood generally compresses under impression.

The second step is to use the very best composition rollers, not simply for form rollers but in all positions. You say your rollers are the best. Perhaps they are for the general run of work, but for your problem you need fairly firm but very tacky rollers such as work best with metallic inks, and not soft rollers with but a very limited amount of tack.

The right roller accurately set is half the battle, so the third step is to set the rollers with care. Start by setting all the rollers with quarter-inch streak contact to ink plate and vibrator, and, if this proves not the best contact, increase or decrease the contact until the best setting has been obtained.

The fourth step, and a very important one, is to take your problem to the ink-maker and have him mix special transparent inks adapted to the press, paper, forms, and your pressroom temperature. The ordinary cheap ink lacks the superior coverage required on forms such as these on two-roller presses.

The fifth step is to use a very thorough makeready. If you were printing just an ordinary halftone alone on this press and used no cut overlay, but simply a makeready such as is used to level up, you would need to use more ink to get a decent print than if you used a cut overlay. Apply this idea to your present problem, where you have a number of heavy panel rules which you are printing with an ordinary makeready, trusting that the ink and rollers will do the rest. On a four-roller press this would be all right, but on a two-roller press you must help the rollers. Apply extra pressure, after a thorough flat makeready, on the heavy rules with cut outs.

Sixth—and without this all care and efforts will fail—the pressroom temperature in winter should be not less than 70 and preferably 75 to 80 degrees. At this temperature the form should not be cold, and the rollers and the ink are in good condition. One successful printer has just installed his own roller-casting equipment, so that when work requiring the exceptionally tacky roller comes into view he pours a new set of rollers in time to use them on the tough job, on four- as well as two-roller presses.

★ ★ *A Copy Suggestion* ★ ★

Sage Advice

IF THERE is one enterprise upon Earth that the quitter should never attempt, it is advertising. Advertising does not jerk—it pulls. It begins gently at first, but the pull is steady; and it increases, day by day and year by year, until it exerts an irresistible power.—John Wanamaker

Cover-page advertisement from the house magazine of The Keystone Press, at Indianapolis, Indiana

Requests Criticism of Presswork

I am sending specimens of finished presswork in colors, and would be glad to have you give me your advice as to whether you think the presswork is up to standard on all of the samples submitted herewith.

The presswork is well up to standard. While a sharp eye may detect minor imperfections, such as a bare trace of offset in spots and a trifle heavier impression than appears necessary, there may be reasons why these were not practicably avoidable. Bear in mind that in printing, as in every other field, there never was and never will be one masterpiece without a part which might well have been better. Something must be sacrificed to speed in modern production, so it is useless to expect supreme quality when work is sold at a price which requires rapid production—and that is the case with most commercial printing.

Printing Four Colors Upon Aluminum Foil Paper

I was interested in the printing on the enclosed Christmas greeting card. Some printer has been able to get a very brilliant red, white, orange, and rich black on smooth foil paper with very little indication of offset on the reverse of the sheet. You will notice that solid orange is printed directly over solid red, and by any method I know of this would be a difficult job. The solid red naturally would offset badly on foil, and, even if you slipsheet, with gloss ink or with the heavy film of ink used it would be very likely to stick to the slipsheets. You will note that it is an excellent job, and I wonder if you can tell just how it was done.

In the absence of gripper marks on the sheet it is likely that the work was produced on a platen press of the Colt's Armory type, without any slipsheets, but utilizing the old device of placing the printed sheets dovetailed or shinglewise so that the wet impression receives no flat pressure from the sheets above it in the pile. There is room at the flywheel side to place large boards or trays on a table to receive the pile of dovetailed sheets. A pair of reflector-type heaters

set so as to throw heat on the loosely arranged sheets speeds up the setting and drying of the ink, which is soon completed in a drying room. When the board or tray is full it is removed without jiggling the sheets about and is replaced with another board. As the print was varnished after printing the inks were not necessarily gloss inks, but they might have been halftone inks in the case of the red and black. The orange and white were cover inks. Of course the card could be printed on a cylinder press with extension delivery without offset, slipsheeting, or sticking, by running with moderate speed and having an assistant take the sheets as delivered and arrange them shinglewise on a table.

Embossing and Smashing Labels

Can you tell us how the labels, like samples enclosed, are made? Is the embossing outfit expensive? Can it be done on a platen press?

If you propose to go into this upon a large scale it will be economical, since you are considering a zinc-etching department, to make your own dies. These labels may be printed, embossed, and die-cut on a Colt's Armory press.

Slur at the Back Edges

You will note a sort of slur, which occurs after around twenty thousand impressions. Is this from the packing or is it from the adjustment of the cylinder?

The cylinder is overpacked. Decrease the packing until the sheet being printed is .003 inch above the cylinder bearers, and lower the cylinder so that light cannot be seen between the cylinder bearers and bed bearers on the impression with the full form on the press.

Metallic Inks for Dyed Wood

Where can we get metallic inks that will show up brightly on dyed wood?

From the inkmakers advertising in *THE INLAND PRINTER*. You will need to print a base first, and then overprint with the metallic inks. After the ink is dry, dip the wood in baking copal varnish and bake at moderate heat.

Tricolor Imitation Water Color

We have some three-color imitation water-color plates that we wish to use very soon in printing a calendar. Where can we get these inks for use on a flat-bed press?

This is a special line of inks which has been worked out successfully. You may get them from inkmakers advertising in *THE INLAND PRINTER*. Forward proof and sample of paper, etc.

Various Additions to Inks

I note in "Practical Hints on Presswork," in the paragraph pertaining to sticking, advice to use one-quarter ounce of wax to the pound of ink, and also note an answer to a question in *THE INLAND PRINTER* to use an ounce to the pound. Which is right, or are both correct, and does it apply to all kinds of paper? I turn out 100,000 impressions in green ink, printed upon sulphite bond on a cylinder job press, at intervals of two months. I have had considerable bother with sticking on the backup. As a preventive I have tried mixing melted paraffin in the ink, but the wax does not mix well. What is the trouble? I have ordered this green ink from different inkmakers, mentioning the sticking, but all makes act the same. Please explain this. I also tried boiled oil, but I was afraid to use much, and perhaps that is why it failed to stop the picking.

What is petrolatum? I cannot find it anywhere, and will appreciate a definition of it. I note in an ink manual that japan drier is to be used in halftone ink on all coated papers. You recommend paste drier. Is this a difference of opinion or what? I want to know which kind to use. From my own experience I prefer paste drier, but I have noticed many pressmen using japan drier more often; that's why I ask.

Another problem: In one large plant boiled oil was used for certain purposes and paraffin oil was not considered, while in another large plant in the same city, using inks from the same maker, boiled oil was not allowed in the pressroom and paraffin oil was used. Both plants do mostly printing upon enamel-coated papers under about the same conditions. I inquired about this at the time, but got no satisfactory explanation as to why these decided preferences are shown.

I am not criticizing anyone, but I should like to understand the why of all these things, so that instead of experimenting I may know what to expect when an addition is made to an ink and not do it merely because I saw someone else do it. Our pressroom has four large cylinder presses, three cylinder job presses, and a number of platen presses.

Answering your queries seriatim: For preventing printed sheets from sticking together in the pile, paraffin wax, paraffin oil, and petrolatum are favorite correctives. As some inks are more viscous than others, and some surfaces of papers adhere to ink more readily than do others, and also because the temperature during printing and the period of drying of the ink after printing has influence, the quantity of anti-sticking substance to be added varies with the temperature, the ink, and the paper. As these substances all are non-driers it is well to use as little as possible, beginning with an ounce to the pound and increasing the addition only if necessary. Sometimes a quarter- to a half-ounce is ample.

When you claim you have difficulty with green ink printed on sulphite bond on a fast press "sticking on the backup" we assume that the sheets cling to the drawsheet because the ink on the first

side is not sufficiently advanced in the drying process. In this case do not add paraffin or other form of mineral oil. Instead purchase a fast, hard-drying bond green ink and for the drawsheet use the Aloxite tympan paper, and this will end the trouble from such a cause.

Petrolatum is only petroleum jelly. It is preferred to kerosene because it has body and does not reduce the body of the ink like kerosene, paraffin oil, and soft varnish, and is preferred to paraffin wax because it is easily mixed with ink without melting. To mix wax with ink, warm the ink and stir the melted wax into the ink over heat. Petrolatum is found in practically all non-liquid reducers and retarders. You most likely know petrolatum as vaseline, the trademark name of the brand of petroleum jelly made by the Chesebrough Manufacturing Company, a subsidiary of the Standard Oil Company. Boiled oil is a reducer and also drier. Paraffin oil is a non-drying reducer.

Like yourself I prefer paste drier to japan drier for use on enameled paper because it does not reduce the body of the ink, is a safeguard against sheets sticking together—often caused by japan drier—and gives a more receptive surface of ink for subsequent overprinting. Japan drier is better in inks used on soft paper which the ink penetrates rapidly. It causes spotty drying on highly finished surfaces. Progressive printers are now discarding reducers and driers and ordering inks ready to use from the can. If the proper ink for the press and paper is used and the pressroom temperature is at least 70 degrees, driers and reducers are not required. On the other hand, if the pressroom is cold and damp, it becomes necessary at times to reduce an ink. Then the best reducer available is a softer ink.

Reduce bond or cover ink with job ink, job ink with halftone ink, and halftone ink with a soft reducing halftone ink. Heat is the best drying agent, and without it the most rapid drying agents, such as cobalt, lead, and manganese, are retarded so as to be almost negligible in effectiveness. If ample heat is supplied it is rarely necessary to use added drier to the right ink for paper and press. Too much drier is worse than none and it is difficult to choose the right quantity if the temperature varies greatly and is below 70 degrees. The use of reducers is

open to the same influences of varying low degrees of temperature.

If your presses are not equipped with sheet heaters by all means have them installed, as the initial setting and drying of ink are hastened quite considerably. Until recently a form of plates printed with high-grade halftone ink in a room not up to 70 degrees and without sheet heaters could not be backed up, folded, or trimmed before two nights had gone by. Today in a pressroom always above 70 the sheet may be backed up the same day with sheet heaters on the presses, and within a few hours where Aloxite tympan paper is used for the drawsheet in addition to the heat.

Printing on Glassine Paper

Can you give me some information regarding printing on glassine paper?

Ask for the booklet "What's Newest," sent free by the Westfield River Paper Company, Russell, Massachusetts.

Harmony of Colors

Herewith are some samples of work which are apparently not correct as to harmony of colors and kind of stock used. On No. 1 (two-color letterhead) the color combination is not displeasing, but the uneven surface does not allow the halftone to print clear. How can a halftone be printed on such stock to show to best advantage? No. 2 is a letterhead printed in gray ink on white ledger, and the four other prints of the same subject were trials for a pleasing color combination. Which is the best? No. 3 (deep blue and yellow on a gray bond) was a rush order, but what do you think of the color combination? How about the make-ready on these specimens?

The makeready is up to standard. In order to print a fine-screen halftone on the rough paper of No. 1 sample it is first necessary to smash the stock with a hot plate. It is less costly and troublesome to use a highlight halftone. Really, halftones should not be printed on such uneven surfaces. All of the color combinations tried out for the No. 2 order are hopeless. While the unicolor print in gray finally selected is passable, it is not

the best. If harmony is the objective a tint of ultra blue is best on white paper of bluish cast and a tint of burnt sienna or burnt umber best on paper of cream tint. The combination of deep greenish blue and yellow on the gray of No. 3 is not pleasing. Ultra blue is the blue to be used with lemon yellow. But when a considerable amount of lemon yellow is isolated on the sheet it is not pleasing. Surrounding this bright color with others makes an improvement, but, if the letterhead is to be printed as set up, gold and ultra blue or reflex blue and orange would be better.

Inks Will Not "Take"

Enclosed are proofs of a letterhead in three colors which gave us much trouble. You will note that the turquoise blue and the black will not take on the yellow. This is the second time we have had this trouble, the other time being on a carton order when superposing red on the yellow. How should the inks be doped when printing the last colors?

It is better to order inks especially made for superposing colors on bond paper when printing on bond and ledger. The first color should be well set but not bone dry before you print the second, and so on. If one color crystallizes, the following color may be doped to take by adding about an ounce of gum compound (hot) to each pound of warm ink. The compound is made up by mixing equal amounts of stiff varnish and wax (half beeswax and half paraffin wax). Another way around it is to add Takewell compound to the first ink. The same method may be used on cartons.

Aluminum Ink on Rough, Absorbent Cover

How may we improve the appearance of this cover in aluminum ink? We have used a regular base and one impression of aluminum ink and feel that we have done a fair piece of work, but the customer demands a brighter print. Any suggestions will be appreciated.

Metallic inks require the best composition rollers to be obtained, neither hard nor soft, but with utmost tack and firm and also set lightly to the plate and vibrator. The base and the ink should be suited to the stock. On the porous cover you submit the base has evidently filtered into the paper too much to afford a suitable ground on which to superpose the aluminum ink, and it consequently does not stand up as it might. Submit a sample of the paper and a proof to the inkmaker, who will then supply the correct base and ink for this stock.

HELL-BOX HARRY SAYS—

By HAROLD M. BONE



When a printing order "repeats" it is *good business*, but when a paper cutter "repeats" it is *bad business*.

Like the old-timer who "died with his boots on," many a bindery worker is apt to *die cutting*.

Milk-bottle *tops* should always be set in *caps* by the compositor.

The printing salesman with a *keen* mind is bound to *have the edge* on his competitors.

To hear some comps talking about "making up their *upper and lower*" you'd think they were pullman porters.

When a cylinder-press form is *dead* it means more work for the *bearers*.

An attractive booklet may be printed in *blue* ink and still be *read* all over.

Some books whose authors assert they are *bound* to be interesting turn out to be dull reading.

In order to C.O.D. a "devil" must study his A.B.C.s to learn to set his *ens* and *ems* P.D.Q.

*A printer thinks that notes are doleful
Music to his ears
Whenever he allows those notes to
Get far in arrears.*

Review of Newspapers and Advertisements

By J. L. FRAZIER

THE OSBORNE PRESS, Tomahawk, Wisconsin.—We do not expect the papers published in places of the size of Tomahawk to be ideal typographically. Indeed, those from cities where facilities are infinitely greater seldom even approach the ideal. Old Man Economics plays a strong hand. However, your souvenir edition commemorating the remodeling of the plant of the kraft-paper manufacturer is highly commendable, mechanically as well as editorially. The most, apparently, was made of type and of other equipment. The cover page is particularly good, and by the use of the smooth stock you were able to do fine work on the halftones inside. Except in the case of advertisements like that of the Home store, where beyond doubt the large and heavy type faces were demanded, and which are unpleasing in addition because they are so crowded, the advertising in the issue is also unusually good, in fact considerably above average. Makeup throughout is not only interesting but decidedly good technically. In short, you have done a fine piece of work.

Illustrated Tasmanian Mail, of Hobart, Australia.—We appreciate your Christmas number and have enjoyed examination of it. The front cover, printed from four-color process plates, is attractive and is executed in a thoroughly workmanlike manner. Though not so good as on the cover, commendable work has also been done in printing the numerous halftones which appear throughout text. While the paper lacks the surface necessary to bring out the full detail of the illustrations and produce the maximum effect in both the highlights and solids, we feel that in some instances at least the work was not as carefully handled as it should have been. Still, the work is better than much that we see here. If anything the type is not as well printed as the halftones indicated. Attention was given the plates at the expense of the type, a very common attitude which should not obtain. Some of the letters in the machine-set text and captions appear broken and do not show up, whereas letters are filled up elsewhere. Advertisements are of average newspaper grade and not up to the standard that the format and character of the publication demand. While the pages of text are well arranged in accordance with better-grade magazine style, the heads over the articles appear to be too weak and the pages as a rule are therefore rather dull.

GUS A. HERR, Webster, South Dakota.—As you suggest, your first page is quite weak. The trouble is that the heads are too small and also do not have subordinate decks, which not only give them more body and better finish but permit presenting more of the salient features of the items they cover. We suggest a size larger type for the main section of the No. 1 heads, using three instead of two lines and two rather than one subordinate deck. The No. 2 head could also be in a size larger and have one secondary section of three pyramided lines. Finally, the large page will accommodate more heads of sufficient size really to show up. The contrast between the extended type in which the name of the paper appears across the top of the page and the condensed style in which the banner head is set is decidedly unpleasing. We suggest changing the masthead to some face of normal width. Your presswork is excellent and

the advertisements are nicely arranged and displayed. The only features about them which we do not like are the heavy gothic type sometimes used for display and the heavy wave-line border also used. The more attractive the types the more attractive the paper; you should at least avoid such striking contrasts in shape as sometimes appear in this issue.

The *Weekly Courier*, Launceston, Tasmania, Australia.—Your 1930 Christmas Annual is a commendable effort in all respects—not the

page 30. This is infinitely better than the picture on page 32, where, in view of the weakness of the solids, represented by the trees in the background, the red in the foreground appears garish. In other words, excepting on the front cover the extra colorwork has proved a liability rather than an asset. The advertisements are of fair newspaper grade, not bad and yet not high class. The nature and amount of copy and illustrations constituted a limitation, and yet had the whiting-out been more carefully handled and more attractive types used a great deal more could have been done.

Pella (Iowa) *Chronicle*.—Your Progress and Prosperity Edition is highly commendable in all respects. The heavy yellow cover not only gives it a striking appearance but makes it look very substantial. The design on the front is impressive, the illustration being particularly good. While the layout and display of the type matter in the panel are also good, the contrast between the Cooper Black and the Bernhard Gothic is quite too decided for harmony. We feel that the masthead should appear across the top of the first page of text even though it appears on the front cover—in fact the first

M'sieu le Voyageur

TOWN & COUNTRY is one of his few fixed habits... He looks for it in the lounges of his favorite hotels... And it gives him nostalgia for Fifth Avenue when he is lounging in the Bar Basque at Biarritz

Like himself **TOWN & COUNTRY** has formed an aristocratic viewpoint of the world at large... It gives the cut direct to unimportant places and dreary trips... M'sieu does himself well and expects his chosen magazine to aid and abet him...

He reads **TOWN & COUNTRY** because it is world-conscious... wise in the ways of ships and places... a provocative catalog of the lure and luxury of modern travel

SINCE 1925 **TOWN & COUNTRY** has published in excess of a million lines of advertising ANNUALLY...over 1600 pages

This Brought a Hot Challenge

When the advertisement above was originally reproduced in *The Inland Printer* and characterized as "puzzling like a wild futuristic picture" one reader championing it wrote in effect, "Well, why don't you show something better?" As we were confident that other readers not only could show him but would, they were invited in the November issue to submit resettings embodying their ideas on handling the same copy. They have made good, nearly always with a vengeance, as is demonstrated by the resettings on this and the following page, elsewhere in this issue, and in past issues. Others will be published in April, and possibly also in later issues. The invitation to participate therefore still holds good

very finest in printing, perhaps, but as fine, we believe, as any newspaper anywhere would produce. The presswork is excellent on the one-color halftones, and ably demonstrates the advantages of carrying a full body of ink, which makes the generally clean appearance in the highlights the more commendable. The color printing is not so good, but the fault concerns the work of the engraver rather than the pressman. This also demonstrates the limitations of photographs as the basis for colorwork, especially in the hands of average engraving talent. The best effect, we think, is achieved where the key plate is printed over the impression of a simple color plate run in a delicate tint as on

M'sieu le Voyageur...

A BIRD OF PASSAGE

TOWN & COUNTRY is one of his few fixed habits... He looks for it in the lounges of his favorite hotels... And it gives him nostalgia for Fifth Avenue when he is lounging in the Bar Basque at Biarritz.

Like himself **TOWN & COUNTRY** has formed an aristocratic viewpoint of the world at large... It gives the cut direct to unimportant places and dreary trips... M'sieu does himself well and expects his chosen magazine to aid and abet him.

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Since 1925 **TOWN & COUNTRY** has published in excess of a million lines of advertising annually...over 1600 pages

Reply No. 9 to the challenge "Well, How Would You Handle It?" The editor regards this handling by Clifford B. Bisch, Los Angeles, as the best of the resettings of the *Town and Country* advertisement shown in this and preceding issues. It has force and character, and yet is clear and readable in a high degree

inside page appears to be unfinished without it. Makeup on the pages of text is very good except in some of those instances where there is a great number of cuts not nicely placed. Page 6 is a case in point; the effect is disorderly and unbalanced. In contrast the order and balance

evident in page 5 are decidedly pleasing. Considering the grade of stock used your pressman covered himself with glory in printing the half-tones. They are uniformly clean. Advertisements are nicely arranged and displayed, although we feel that a more limited use of bold-face in the text matter would be advisable. When bold-face is used for text as well as display the display does not stand out as effectively as when the text appears in light-face. In addition to the fault just mentioned, the advertisement of the Bell Clothing Company is one of several which are crowded. If the matter in the smaller type were still smaller there would be more white space, which together with the contrast of size would cause the display to stand out more effectively. Nevertheless some of the advertisements look very good.

Brookline (Mass.) *Chronicle*.—While on the whole we consider that your special Christmas number in magazine format is a commendable publishing effort and think that the cover is decidedly effective, the advertisements on the inside are mediocre. You are cursed with the possession of too many type faces, and mixing them indiscriminately as it were, both in individual advertisements and on the pages where a number of advertisements sometimes appear, creates an unattractive appearance. The salvation of the situation is in the fact that there are relatively few ads on most pages. We do not say, except in a few isolated cases, that the advertisers will suffer directly, although the increased reader interest which may be expected as a paper is made more agreeable to the eye must naturally be reflected in greater attention to advertisements more attractively set. People do not respond to force as readily as they do to persuasion. Furthermore, to have a dozen ads barking at one simultaneously, so to speak, cannot but be disconcerting. Speed the day when you will resist the temptation to purchase every new type face an advertiser demands or

M'SIEU LE VOYAGEUR

A BIRD OF PASSAGE

"Town & Country" is one of his few fixed habits. He looks for it in the lounges of his favorite hotels. And it gives him nostalgia for Fifth Avenue when he is lounging in the Bar Basque at Biarritz. Like himself "Town & Country" has formed an aristocratic viewpoint of the world at large. It gives the cut direct to unimportant places and dreary trips. M'sieu does himself well and expects his chosen magazine to aid him. He reads "Town & Country" because it is so world-conscious, wise in the ways of ships and places, a provocative catalog of the lure and luxury of modern travel.


TOWN & COUNTRY

PUBLISHED IN EXCESS OF A MILLION LINES
OF ADVERTISING ANNUALLY SINCE 1925

OVER SIXTEEN HUNDRED PAGES

In reply No. 11—also double-barreled—Edw. G. Freck, of the New York *Post* composing room, has used a beautiful traditional roman face and through layout has achieved a high degree of force and character

M'sieu le Voyageur



A BIRD OF PASSAGE

Town & Country is one of his few fixed habits . . .

He looks for it in the lounges of his favorite hotels . . . And it gives him nostalgia for Fifth Avenue when he is lounging in the Bar Basque at Biarritz. Like himself . . .

Town & Country has formed an aristocratic viewpoint of the world at large . . . It gives the cut direct to unimportant places and dreary trips . . . M'sieu does himself well and expects his chosen magazine to aid and abet him . . . He reads

Town & Country because it is world-conscious . . . wise in the ways of ships and places . . . a provocative catalog of the lure and luxury of modern travel . . .

Since 1925, TOWN & COUNTRY has published in excess of a million lines of display advertising ANNUALLY . . . more than 1600 pages

Reply No. 10 to the challenge "Well, How Would You Handle It?" The distinctive answer of Bernhard Sherman, Aldus Printers, New York City, is double-barreled. The editor prefers the handling on the right

the composing-room foreman wants, and when you may see the wisdom of a standard advertising face or two which in a correspondingly larger supply will cut your composing-room costs. To depend for attention value upon odd type faces is dangerous; it's the handling that counts. There are variations in size and tone value, and between the roman and italic in any

M'SIEU LE VOYAGEUR

A Bird of Passage


"TOWN & COUNTRY" is one of his few fixed habits. He looks for it in the lounges of his favorite hotels. And it gives him nostalgia for Fifth Avenue when he is lounging in the Bar Basque at Biarritz. Like himself "Town & Country" has formed an aristocratic viewpoint of the world at large. It gives the cut direct to unimportant places and dreary trips. M'sieu does himself well and expects his chosen magazine to aid and abet him. He reads "Town & Country" because it is world-conscious, wise in the ways of ships and places, a provocative catalog of the lure and luxury of modern travel.

TOWN & COUNTRY

PUBLISHED IN EXCESS OF A MILLION LINES
OF ADVERTISING ANNUALLY SINCE 1925

OVER SIXTEEN HUNDRED PAGES

M'sieu le Voyageur



A BIRD OF PASSAGE

Town & Country is one of his few fixed habits . . .

He looks for it in the lounges of his favorite hotels . . . And it gives him nostalgia for Fifth Avenue when he is lounging in the Bar Basque at Biarritz. Like himself . . .

Town & Country has formed an aristocratic viewpoint of the world at large . . . It gives the cut direct to unimportant places and dreary trips . . . M'sieu does himself well and expects his chosen magazine to aid and abet him . . . He reads

Town & Country because it is world-conscious . . . wise in the ways of ships and places . . . a provocative catalog of the lure and luxury of modern travel . . .

Since 1925, TOWN & COUNTRY has published in excess of a million lines of display advertising ANNUALLY . . . more than 1600 pages

good series, to provide for every display need. And while you are cutting down on the number of type faces used you might reduce the number of borders. As border material plain rule cannot be beaten.

Mission (Tex.) *Times*.—In your Second Annual Citrus Number having 104 seven-column pages you have covered yourselves with glory. Of course the most obvious fine feature is the presswork, which is clean, clear, and uniform throughout. The only point to mention about it is that the paper appears more than usually translucent and large type shows through in a few places, but it would be a great world if all newspapers were as well printed. Editorial features are not considered in this column, and yet one could scarcely glance through your paper for mechanical faults without noting the large amount of what appears should be most interesting text for the people of your territory and former residents, to say nothing of those who might be considering your section of the great as well as big state as a future abode. Judged by newspaper standards generally the ad composition is average, and yet that is far short of what it should be. There is entirely too extensive use of heavy block-letter types, which are ugly and do not harmonize in any respect, tone or shape, with the romans otherwise employed. The fact that most of these are condensed is a further objection. We suggest that you cease using that ugly letter form and then if possible standardize upon some good bold-face roman, say Goudy, Cloister, Caslon, or Garamond, in your advertising work. You cannot imagine what a great improvement it would make in the appearance of the *Times*. Most printshops have too many type faces. That condition too often carries with it that of an inadequate supply of any one face, which means your compositors are running about from stand to stand or pulling sorts from set matter so much that you're paying for enough type anyhow.

NEWSPAPER WORK

By G. L. CASWELL

Publishers desiring criticism of their papers or mention of rate cards, subscription plans, etc., should write to Mr. Caswell in care of this magazine. Newspapers are not criticized by letter

An Advertising Man Talks

At a recent meeting of county and other local weekly-newspaper publishers in Missouri for the promotion of their outside advertising business, Joseph M. Wells, of the D'Arcy Agency, St. Louis, gave those present a plain and practical address the substance of which might well be passed along to many hundreds of other local-newspaper publishers.

The weekly-newspaper market is the most undersold of all advertising markets, according to Mr. Wells. The attitude of the agency and of the national advertiser is more an attitude of apathy than of antagonism. The advertiser feels that he covers the small-town and rural field with the farm paper, the mail-order magazine, and the overlapping circulation of the big dailies. The weeklies are omitted from the picture, but largely by default—which is another way of saying that it is their own fault.

One very important thought was the statement of the unethical tone and lack of culture toward which certain larger national advertising mediums, including magazines and metropolitan newspapers, have drifted from time to time in recent years. The weekly-newspaper field, said Mr. Wells, is the cleanest, most healthful, and most worth while in journalistic ideals of any class of general publications in existence. This gives it a greater value for advertisers, if we would make use of this important point.

Mr. Wells stated that the consumer market in the small-town and rural districts is recognized so far as the value of the market is concerned, but that the details of reaching it through the weekly newspapers are not sold. He stressed the importance of merchandising coöperation to justify the higher rate a thousand which weeklies ask for their space. The space alone is not worth the rate. Coöperation has built the outstanding large-

city dailies. We can do more in a merchandising way with the weeklies than with any other media, because there are so many of them to contact the dealers individually. There is no way on earth, said Mr. Wells, to cover a given community as well as through its local newspaper, whether daily or weekly. But in the past, he said, when a schedule was released to weeklies, advertisers or agencies would scarcely get an acknowledgment, and would never hear what had happened afterward other than to receive checking copies and bills.

Lack of information regarding local weeklies and their fields has been a great handicap. Dependable statistics must be supplied, not only on circulation but on local merchandising outlets. The speaker said he would contact the local dealers and secure advertising tieups with radio announcements. Radio programs will fall far below their maximum effectiveness if the public is not advised of the program through the newspapers.

Organization, said Mr. Wells, is the salvation, or at least its promise, of the weekly field. We must build and improve inside and out. The solidity and loyalty of the organization will be of prime importance. With thorough surveys of merchandising facts, dependable circulation figures, effective coöperation with dealers and standardized handling of copy, the selling problem would very largely take care of itself.

In all of this we believe there is advice worth thousands of dollars to the weekly and other local-newspaper publishers of the country. Give attention to advertising orders, acknowledge them, assure the agency and the advertiser of your interest, contact local dealers, and secure evidence of the success of the campaigns carried in your paper. Make known the results to both agencies and advertisers, and quote satisfied dealers.

Sit Tight and Hang On!

Meeting all classes of newspaper publishers and business managers, we have found them much concerned with business conditions, local and general, and all somewhat doubtful about the immediate future. Geared to a high-tension system of production, these newspaper executives have not had to worry much about the earned income of their properties during the past few years. But now it is a different story.

In some plants the executives' salaries have been reduced and shorter hours at less pay a day imposed upon mechanics. Some have inaugurated a five-day week by dropping some of the help each day and thereby continuing all in their positions. Extra expense has been cut to the last figure, and a closer scanning of the newsprint prices has come about. Thus production costs have been expertly revised in order to make it possible to meet the income situation.

And now that that has been done, the next thing is for newspaper owners to have patience, endure the lessened incomes, and try to hold the boat steady. Continued pressure is likely to start the nervous or weak-hearted into bad business practices—a condition from which the World War and prosperity released the majority of publishers and printers.

It is so easy for one publisher to cut his subscription price; for another to cut his advertising rate; for another to make rebates and inducements to obtain both classified and display lineage!

From the largest down to the smallest publishers the present time is a period in which to keep their nerve; meet competition with service and satisfaction rather than with cut prices; give coöperation to business patrons, and educate the public to see the advantages of superior products over the shoddy and cheap goods which are so often featured.

Newspaper organization and a continued effort along organization lines to protect rates and keep up quality will do more than anything else to prevent a demoralizing situation, which in a very few weeks could bring about more harm and a greater decline in business than many months could restore. People are generally complaining and many are hard up, the money cannot be commandeered—it must be coaxed and earned. If it cannot be won in large quantities, as in many cases, it may be lured in smaller figures with extra work and diligence. We must make ourselves satisfied for the present with this condition and smile while dividends decline. But those who stand pat on rates and service now will not have the long and embarrassing climb back to normal when business conditions again straighten themselves out.

Those of us who have gone through other periods of general business depression know that the present is but a mild setback compared to some conditions we have endured in the past three or four decades. Let's sit tight and hang on!

Cash-in-Advance Takes Nerve

Going to a cash-in-advance system on subscriptions for a weekly newspaper is an interesting experience. A publisher of a good county-seat weekly recently had that experience, and he has indicated to us that he is enjoying the results and is not worrying a bit about it. The conditions in this instance are worth noting.

This newspaper, in a county seat of about twenty-seven hundred people, has a competitor whose methods may be said to be rather antiquated if not actually unbusinesslike. This publisher proposed to his competitor a year ago the uniform subscription price for each paper of \$2.00 a year. The competitor did not acquiesce in this plan, and continued his policy of sending the paper at different odd rates, and, this publisher alleges, at no price at all to many of his readers. He alleges that the competitor's whole list is faulty in this respect.

In the face of such a bad condition he made up his mind last fall to go to a strictly cash-in-advance policy. To this end, during the month of December and

the first week in January he set a "bargain rate" on his own paper, offering it to all people alike at \$1.00 for a year if paid in advance before the first of the year, and a promise that all who did not thus pay in advance would be removed from the paper's mailing list.

He did a pretty good business. He states that he put on several hundred new subscribers at the bargain price, but the first week in January had to take off nearly three hundred of his old subscribers who had failed to pay. It took some nerve, he admits, to do this, in the face of his rather unscrupulous competition, but off they went, leaving him with a list actually about the same size as what he had before the bargain period and the cash-in-advance policy were announced.

But now he declares he has not a subscriber on his list whose expiration date does not appear in advance. As soon as these dates approach he notifies the readers by a check mark on the paper next to their printed expiration date, and assure as the time comes he takes them from the list. One recent removal was that of the home banker, who thought the plan was just a bluff to get people to pay up. The banker learned that the publisher meant business, however, and after one week's delay joined the advance-paying group. Others are being taken off, the publisher states, because they have refused to take the new order seriously, but he intends to keep that up if he loses half his list, for he believes that those who refused to pay at the bargain price and refuse to pay now will not pay anyway if they receive the paper for a whole year. And he intends to have his money and stay on a cash-in-advance basis.

Hereafter, however, the expiring subscriptions will be checked every week, and those whose time is up will be notified by a check mark on the margin of their paper the first week in the month; again by a printed slip folded in the paper or pasted near the printed expiration date the second week of the month, and then again the last week of the month, with the check mark in blue pencil. Then off comes the name so marked, and, he fully believes, in will come the delinquent subscriber within two weeks to order the paper renewed to his address.

So far as he has gone the publisher likes the scheme, and, while it has been a test of his nerve, he believes he has accomplished what he was after.

Why Not Try Your Hand on This?

Reply No.12 to the challenge "How Would You Do It?"

M'sieu le Voyageur

a bird of passage

TOWN & COUNTRY is one of his few fixed habits... He looks for it in the lounges of his favorite hotels... And it gives him nostalgia for Fifth Avenue when he is lounging in the Bar Basque at Biarritz.

Like himself **TOWN & COUNTRY** has formed an aristocratic viewpoint of the world at large... It gives the cut direct to unimportant places and dreary trips... M'sieu does himself well and expects his chosen magazine to aid and abet him...

He reads **TOWN & COUNTRY** because it is world-conscious... wise in the ways of ships and places... a provocative catalogue of the lure and luxury of modern travel.

SINCE 1925
TOWN & COUNTRY
has published in excess of a million lines of advertising ANNUALLY...over 1600 pages

M'sieu le Voyageur

a bird of passage

Town & Country is one of his fixed habits... he looks for it in the lounges of his favourite hotels... and it gives him nostalgia for Fifth Avenue when he is lounging in the Bar Basque at Biarritz...

Like himself

Town & Country has formed an aristocratic viewpoint of the world at large... It gives the cut direct to unimportant places and dreary trips... M'sieu does himself well and expects his chosen magazine to aid and abet him...

He reads

Town & Country because it is world-conscious... wise in the ways of ships and places... a provocative catalogue of the lure and luxury of modern travel...

Since 1925 **Town & Country**
annually has published in excess of a million lines of advertising—over 1,600 pages.

"Puzzling like a wild futuristic picture" were the words used to describe the advertisement on the left when it was originally reproduced in *The Inland Printer*. Not only is the challenge of one reader being answered two or three times in each issue by others who have accepted the editor's invitation to answer it for him, but the resettings being shown afford valuable lessons in the art of type display worthy of serious study by every typographer. The one on the right is by Leon G. Dermigny, of the Blanchard Press, New York City

Observations in the Field

An exchange coming to this department seems to be making a great success advertising a special market day for its town every two weeks, on Wednesdays. Food and wearing-apparel concerns have found they can well split the Saturday market day into two good days by making a feature of this Wednesday trade day. The newspaper carries in its Monday edition a full page and some extra space for advertising these Wednesday trade days, and it is evidently paying all concerned to have it. All lines of business have some of the spaces in the page, with real bargains listed for the special day. Saturdays are big days as usual, but they are simply being relieved a little by the Wednesday appeal.

Prejudice against working the fifty-fifty advertising propositions is costing many publishers a lot of money. There are some very fair and attractive offers by big concerns to help local dealers pay for space to advertise certain lines. The local dealer who has not the ingenuity to tie in other lines with these specials can be helped to do it by the publisher—and in the end perhaps he will have been educated to the benefits of advertising as he never had been before.

A printer-publisher owning a small-town paper recently described to us the manner in which he called the attention of a certain local business man to the fact that his own town has a good printing office ready to serve him. The local dealer presented a bill for some coal, and it was a terribly printed statement that ought to disgust any customer. But the dealer had secured it from somewhere—500 for \$1.25, perhaps—and now he had the nerve to present his coal bill to the printer-publisher on such a billhead. The result was just naturally explosive, and the way the local printer told the dealer what he thought will make it impressive for a long time to come.

The printer has invested some thousands of dollars in an institution to boost and promote the town. He hires one man with a family and one boy and a girl to help in the office and consume what the coal dealer sells—heat. The office uses

coal and pays the help to patronize other local institutions that use coal. Then the local coal dealer sends out of town for statements to save a few cents or a dollar, and by doing so does just that little bit to ruin the printing business locally, and to cause the discharge of help from the printing office, which would later deprive some grocer and general merchant of some patronage—and help put them out of business—and in the end the local coal dealer would have nobody at home to whom to sell his coal.

Words to that effect were hurled at the local coal dealer, and he was advised to take his bill back with him and think it over while the local printer got somebody else to order some printing so that he could get enough money to pay the coal dealer. Sometimes this small-town business life is just like that!

Idaho publishers are forging the links of their state organization stronger and stronger, and for a state of small newspaper population it will soon rank as one of the most effective organizations of the kind. Recently the state meeting held in Boise adopted a resolution to employ an attorney and have that attorney notify all public officials of the state that he expects to bring action to compel compliance with the laws requiring publication of all official notices and reports to which the public may be entitled. Action will be brought for removal of public officers who fail or refuse to perform their duty in this respect—and that is going just one step farther than we have noted in any other state. The members will be assessed to make up a fund for the purpose of carrying out this resolution.

A souvenir edition (undated) of the *Aroostook Pioneer*, of Houlton, Maine, was received by this department in January, with request for comment. The issue is in magazine form, five columns to the page, and containing twenty-eight pages and the cover. This cover was not printed in the *Pioneer* shop, but was obtained from some rotogravure concern. Design and cuts gave the cover an original appearance which helped greatly to set off the whole edition, and the inside

pages contain over twenty pages of advertising. Many halftone cuts were used in both features and advertisements, but either the paper was not appropriate for their production in print or the make-ready was faulty on many of them, thus detracting from the issue as a work of art. But as a historical event in Houlton in commemoration of the opening of a fine new hotel the publishers have done the community a service meriting the congratulations of all concerned.

"Advertising Blue Book of the Texas Weekly and Small-Town Daily Newspapers" is the title upon a ninety-page booklet recently received from Sam P. Harben, the secretary of the Texas Press Association. In the book are also given the laws relating to legal publications in Texas, with rates, etc. Some advertising for the various member papers appears, from which it is likely that a part of the expense of the publication has been met. It is not stated whether or not a listing fee for each paper is required.

Another booklet received is a "Digest of Statutes and Rules of Court Relating to Legal Advertisements in Pennsylvania," compiled and indexed by Ross M. Blair, J. L. Campbell, and George J. Campbell. Copyright is by Smith Brothers Company, Incorporated, Pittsburgh printers. The booklet comprises nearly two hundred pages without advertising, and the subjects in it are indexed under seventy headings, which constitute every chapter, of legal advertisements that are required in Pennsylvania. We have seen no more comprehensive compilation of publishing laws in any state, and it will prove of immense value to the publishers located in the Keystone state.

From Broken Bow, Nebraska, comes a neat little folder entitled "Correspondents' Manual," by E. R. Purcell, the publisher of the Broken Bow *Chief*. As a convenient and inexpensive pamphlet for direction of correspondents in the way they should handle news copy, it is something which all newspapers should have. It is also a stylebook worth a great deal in maintaining form and style in a newspaper. It might be said that in the good advice and instructions offered to correspondents of the paper there should be a saving in the elimination of useless matter sent in as news which would be worth the cost of the pamphlet.

PHOTOENGRAVING

By STEPHEN HENRY HORGAN

Queries regarding process engraving, also suggestions and experiences of engravers and printers, are requested for this department. Replies cannot be made by mail

Printing on Toy Balloons

To J. H. Behr, of the Medbury-Ward Company, Toledo, Ohio, we are deeply indebted for the last word on the toy-balloon-printing question which has been discussed here. He writes that the toy-balloon industry was really developed in Toledo. As it grew, means had to be devised for printing on them. He describes the procedure as follows:

"The designs are etched on zinc just like an ordinary printing plate, and are mounted type high, after which they are routed very deep and close; in fact the open spaces are routed into the wood for about a quarter-inch. The printing is done with ink consisting of a rubber-cement base, into which color pigments are mixed. The balloons are inflated to about the recommended size, and merely rolled on the inked plate by hand and then deflated. The printing medium, being highly volatile, dries quickly without any serious danger of smearing. Some printers have a mechanical inking device, while others ink the plate held in the hand on a pad, as is done with a rubber stamp, and print it on the balloon. Color designs are printed by mortising the different color blocks into each other so that they can be taken apart, inked separately, and then combined so as to print all the colors in one impression. This description sounds very crude, but it is surprising how rapidly the printing is done by girls on a piecework basis."

One interesting point brought out in Mr. Behr's letter is that the system used in printing colors on balloons is the one which the earliest color printers used in printing, in such precise register, the red and blue initial letters in missals, psalters, and other pious books during the early days of printing. After much discussion about those initial letters it was concluded that the red and blue blocks were mortised to fit snugly into each

other, and were inked separately, combined, and printed, just as rubber balloons are printed in color today.

Prismatone Not a Success

Ten years ago Prismatone was exploited at a printing exposition in New York City. It created a sensation, and this department was urged by the promoters to notice it. They were told that it was "a step backward in rotogravure," but nevertheless they insisted that "it was the talk of the printing world and should be mentioned here." To oblige them the following item was printed in the issue of June, 1921: "In the near future there will be competition between four-color rotogravure, in which color-printing rolls are produced by photography, and Prismatone, where the three rolls for printing the colors are made by hand, and the prediction we make here is that the four-color-separation method will win." After years of wasted time the promoters adopted a photographic system of making the cylinders, but not the correct one; and they got hold of a good intaglio printing press, but too late. They began wrong in principle. It is understood that the organization recently was placed in the hands of receivers.

★ ★ A Copy Suggestion ★ ★

IF YOUR printing does not reflect the character and the personality of your firm, if it does not show the kind of business you are in, if it does not create an impression of stability and integrity, then it is doing your firm a great injustice . . . it is wasting the money that you have invested in it

From The Ink Spot, house-organ of M. P. Basso & Company, New York City printing concern

Real History of Wax Engraving

Benjamin Schwartz, Brooklyn, New York, adds these dates to the history of wax engraving: "Dawson's article appeared in THE INLAND PRINTER, Volume 40, page 697. Here Dawson claims that his brother and himself invented wax engraving in 1872. The first to use wax engraving in this country was the firm of Jewett & Chandler, Buffalo; this was about 1850, or twenty years prior to the Dawsons' claim. In THE INLAND PRINTER for July, 1930, I contributed a concise history of wax engraving."

All future writers on the history of the wax-engraving process are advised to get a copy of British Patent No. 9227, issued to Edward Palmer on January 12, 1842, in which they will find a claim as follows: "The method for obtaining surfaces for relief printing, by means of the electrotype process or by casting, by causing the subject to be etched or engraved through a white or light-colored composition placed on a black or dark surface, as described."

In Palmer's description it will be noticed that he used a smooth metal plate the surface of which was blackened with chlorid of platinum or hydrosulphuret of ammonia. For the white wax coating he used: "One ounce Burgundy Pitch, one ounce Rosin, two ounces white wax, one ounce Spermaceti, melted together and laid in a thin layer on the blackened plate." When the wax composition is set he dusts over the surface a fine powder of sulphate of lead and warms the wax until this powder sinks in, and it gives as white a surface as is desired for the ground. The etching through the wax is done by a graver or proper tool. "I prefer such as are made from round or elliptical metal in place of angular metal." After the engraving is finished those parts of the subject which are required to be deeper, as in the case of broad

lights, are to be further built up by using some white wax. The surfaces thus prepared are then to be electrotyped.

Staining Cold-Top Enamel Prints

Several etchers and printers who are using the bichromated-shellac solution for line and halftone prints on zinc have expressed the wish for a dye that will stain these prints a darker color than is obtainable with the green dye utilized at present. Methyl violet was suggested, but one printer who tried it reported that it did not stain the insoluble shellac prints. This seemed strange, as this dye has staining ability second to none and is in common use for staining bichromated-glue prints on copper and zinc. As a small percentage of water is added to the denatured alcohol and the dye is added to this dilute alcohol for developing these shellac prints, a variation in the mixing of this developing solution is suggested. Warm the water, dissolve the dye in this, and add the dye solution to the alcohol. This change in the order of mixing proved to be exceptionally satisfactory. The prints were a much darker color than was ever obtained before with the green dye, the increase in contrast made the work easier to examine for defects in quality, painting up and spotting were done with more certainty, and a further advantage is that this methyl violet dye stain does not bleach out so rapidly in the nitric-acid etching solution. This enables the etcher to observe with greater ease the progress of etching.—*Gustav R. Mayer.*

The Photogelatin Process

Your name has been referred to me as one through whom I may acquire information in regard to some process by which I may reproduce my rare collection of Indian and nature studies so that they can be sold to the art stores at nearer to the competitive prices of the pictures already on the market. I understand that there is what is known as the photogelatin process whereby a glass plate is coated with a bichromated gelatin, exposed, and then developed out with water and printed with printers' ink while still wet. Can you enlighten me further as to the possibilities of this process for the purpose intended?—*E. V. B.*

The photogelatin process, otherwise known as collotype, artotype, etc., is full of pitfalls for the beginner. The routine is simple enough and the plant required very inexpensive, but it is difficult to secure uniformity of results. Aquatone is based on collotype, but does not entirely remove its difficulties and can be operated only on a large scale. There are no doubt license fees required for using it. Rotary collotype is being worked successfully by one firm in New York with aluminum plates on direct lithographic rotary machines, and it is claimed that many of the difficulties of the ordinary glass-plate collotype have been eliminated. Perhaps the simplest form of collotype is produced by utilizing a special gelatin-coated celluloid film supplied by the Agfa Company. This is sensitized with bichromate, printed under the ordinary photographic negative, washed out, stretched on an iron bed-plate, treated with glycerin, and rolled up with special collotype ink. The printing can be done upon letterpress or lithographic hand or machine presses. The process is being

worked on a commercial scale with success in London and on the Continent. We should think that for your purpose it would be cheaper to have photographic prints made by a concern doing mass-production photographic printing.

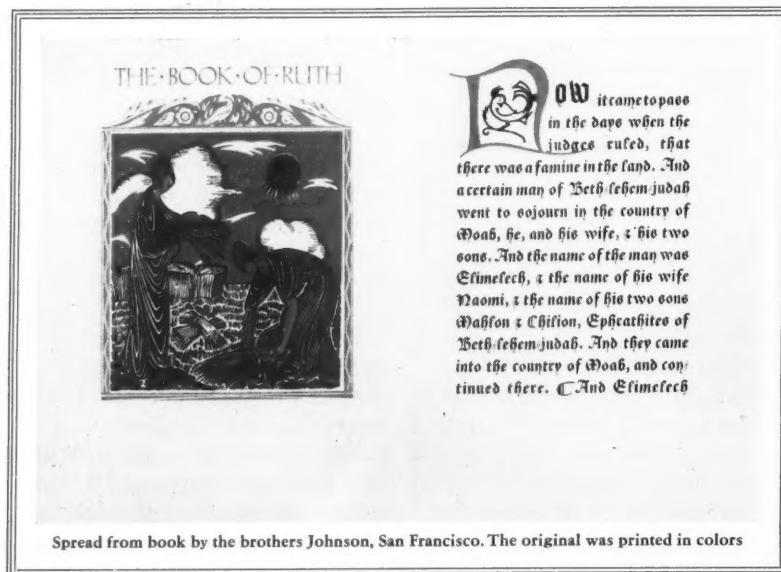
Newspaper Printing From Stencils

We are acquainted with an office machine for duplicating letters. A stencil is made on a typewriter and drawn around a perforated cylinder inside of which is an anilin-stained mucilage, which is then pressed through the perforated cylinder and stencil and gives a duplicate of the stenciled letter. One German inventor is secretly designing a printing press upon this same principle; the anilin ink will be inside the perforated printing cylinder, and air pressure will force the ink through these perforations into a porous blanket around the cylinder and then through a stencil covering the blanket onto the paper in contact with the stencil. It is to be a newspaper press, so the web will be perfected on the next cylinder. The press will be an extremely simple one, as there will be no ink font or rollers—only two cylinders with the paper passing between them. The metal stencil will be made by photography.

Halftones for Wet Color Printing

When the printing of wet colored inks, one over the other, first came into use on rotary web four-color magazine presses, it was explained here that the success of what appeared like magic was due to the varying degrees of consistency in the printing inks. For example, the first ink to be printed, the yellow, was maintained as stiff as it could possibly be mixed; the next ink, which might be red, was softer; the third ink, blue, more fluid, and the black the most fluid of all. Even this ink scheme would not have been a success if the artist had not prepared the color copy and the photoengraver etched the halftones to meet the needs of this most exacting of color-printing problems.

Harry A. Groesbeck in his new book "Practical Photo-Engraving" tells this so well that it should be known by every photoengraver. Groesbeck says: "The basic principle for making all such color plates is to keep the first plate open enough to leave some paper for the second color to print on. So with the third and fourth; never expect any plate to print well unless there is some paper for



it to stick to. Most engravers know exactly how to do this, especially if they are constantly making plates for magazines using this process, but your artists should help matters all they can by preparing their copies intelligently for this purpose. Much better that the colors be planned in the beginning, so that they can be reproduced with reasonably open overprinted tints. Then your final page on the newsstands will be a matter of pride to all concerned instead of being the subject for an inquest."

Regarding Woodburytype

Have you any books giving detailed instructions on the old Woodbury printing process or on the making of printing blocks from celluloid described by W. D. Stewart in this year's "Penrose's Annual"?—*St. Joseph, Michigan.*

There are no books now in print dealing with Woodburytype, but a detailed account of the process was given in "The Encyclopedia of Photography," by Walter E. Woodbury. There are American and English editions of this book. One chapter in "Photographic and Photomechanical Printing Processes," by W. K. Burton, also gives practical details. The Woodburytype tissue can be obtained from the Autotype Company, 59 New Oxford Street, London, W. C. 1. The above-mentioned books can be found in most technical libraries, or copies might be obtained from the American Photographic Publishing Company, 428 Newbury Street, Boston. We are not aware of any books dealing with the making of blocks on celluloid, but there is a great deal of information to be found in patent specifications, as numerous inventors have put forward processes which tend toward a similar result.

Atomized Wax to Prevent Offset

Allan Q. Grammer, assistant treasurer of the Curtis Publishing Company, in a talk made before the Philadelphia Club of Printing House Craftsmen entitled "How to Produce Four-Color Printing Without Offset and Without Slipsheeting" described how he happened to invent the Grammer process for preventing offset. But for this invention his company would have to employ hundreds of extra employees to handle the tons of slipsheets required. He stated that it was the transparency of the wax varnish on bathroom wallpaper that suggested wax to him as a possible material to prevent offset. When the misty cloud of heated

For Cryin' Out Loud!
Wipe Away your Tears
Let's Cut this Depression
Chatter! And get down
To Brass Tacks.
There is still Business to be
Had—and the Go-Getters
Can Get it—
Tell the World the Quality of
Your Product—and the Price—
Let Clever Mounting and
Cut-outs Help you
We not only Mount and Die cut
We do all the Finishing
Call on Us
CHelsea 3-4686
Freedman Cut-Outs, Inc.
121 West 17th Street
New York City
And Let's All Buy Now!

C
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L

Numerous printers have had their little joke and endeavored to bolster up the spirits of both clients and prospects during the depression by issuing "crying towels" such as this one from New York City. Though the messages have varied, paper hand-towels have almost invariably constituted the paper stock

wax is sprayed on the freshly printed color page it covers the page with a film of tiny wax bubbles, which congeal and prevent the next sheet or the ink rollers from being smeared with offset ink.

Whenever artists finish a picture in colored pastels or in crayon it has been their custom to prevent its being injured by the precaution of spraying it with a solution of gum mastic or other transparent varnish used in an atomizer. Why could not this idea be utilized by the photoengraver when rushing through a set of color proofs, and thus save the time required for them to dry before printing the next color? Any artists' material store will supply the varnish and the atomizer. Who will be the first to try this and report results?

Panchromatic Photography

Now that the demand for color in advertising and in illustrations of all kinds is upon us, we must begin by using photographic plates that are sensitive to all colors, and this is known as panchromatic photography. The subject should be clearly understood at the present time by all photomechanical workers, whether

they are employers or are employed at photoengraving, photoplanography, or photointaglio. They, as well as the apprentices, the salesmen, and advertising men, should be familiar with it so as to discuss it intelligently.

There has just come to hand *The Photo Miniature* for December, No. 203, containing a clear explanation of the latest methods of working, with formulae, and told in such a manner that every reader can understand it. The writer, Frank H. Wildung, impartially describes the various panchromatic plates on the market and their manipulation. This interesting book can be had from any photographic supply house at \$0.40 a copy.

Printing on Both Sides of Paper OFFSET

Planographic printers may be amused at this invention of Sigmund Rosenthal, in 1857, for printing on both sides of a sheet of paper. His patent states: "Take two zinc plates, hinge them together the same as the covers of a book, each plate having on it a drawing or writing. When inked in the usual way the paper is to be placed on one of the plates and the other folded over it. Press, and the paper will receive impression on both sides. A great saving is effected, as double the quantity of printing handled by the ordinary process is produced."

New Offset Press and Offset Plate

A four-page illustrated circular from Eisenwerk Gebrüder Arndt, Berlin 65, Germany, is an introduction to its new offset press, which is named the Autotyp. Its size is practically 20 by 28 inches, and it appears well designed and rugged in construction. The circular is a specimen printed on this press from plates made by the firm's Schlesinger-Spoerl patented method; the type matter and the 120-line-screen halftones are of exceptionally good quality on a very poor-surfaced newsprint paper far inferior to the surface on which large daily newspapers are printed in the United States. The offset printing plates are made by an intaglio or offset-deep method which gives the halftones a gravure-like character, and the text has the clean-cut appearance of letterpress, all of which is a good demonstration of the exceptional printing quality of intaglio offset printing plates, which are being tried out all over the world.—*Gustav R. Mayer.*

Making of Highlight Negatives for Use in Lithographic Printing

By GUSTAV R. MAYER

SINCE introduction of the crossline halftone screen over forty years ago no other method or screen has been invented which has displaced it or proved equally practical for photomechanical reproduction in converting the continuous-tone gradations of a drawing, photograph, or painting into distinct black and white printing elements suitable for the production of printing plates for lithographic offset and typographical presses. On the offset printing plate very little can be done to change the appearance of the pictorial values or tonal scale of gradation of design or picture after these have been transferred either by hand or by photography onto the grained metal plate, while a photoengraved halftone plate by skillful manipulation can convert a mediocre or poor reproduction into a work of art direct on the halftone plate. But when the mechanical and physical conditions of the printing surface of an offset plate are considered, such manipulation as is possible on a relief printing plate would be detrimental to the planographic plate, producing a character of plate which would be subject to wide variations in its pressroom performance.

Any alteration, improvement, or correction on work to be printed on the offset press is done before it reaches the stage of transferring to the press plate, and these changes must all be in the process-halftone negative when transferring is done by photography on the step-and-repeat machine. Negatives for offset platemaking have a full scale of gradation which corresponds to that of a proof from a photoengraved halftone plate ready for the letterpress. The production of such negatives differs considerably from the technic now employed in photoengraving, and any manipulative details which will aid the process photographer in producing these full-scale or highlight negatives for offset plate-

making will prove of practical value to the lithographic industry.

Some months ago the Sears highlight method of reproducing pencil drawings was described and illustrated in this journal (September, 1930, pages 74, 75) by the writer, and from the many favorable comments received it is evident that it was worth while to attract attention to methods of our predecessors which have almost been forgotten. Many of these old methods and processes are just as

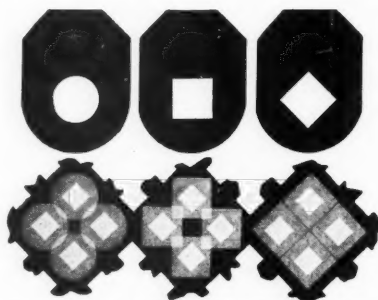


Fig. 1.—Note the influence of the diaphragm shape upon the highlight halftone dots

applicable today as they were in the past, as by their use very satisfactory results can be obtained with the ordinary apparatus in the process photographic studio. Practical demonstration is the only convincing evidence that will prove whether or not a method or process has sufficient merit to stand on its own feet.

Frederick Sears originally intended and used his method for making printing plates for the lithographic offset press, but the same steps as utilized in reproducing a pencil drawing are employed in reproductions from continuous-tone subjects of any kind, for rendering either in color or in black and white, with equally good results when properly handled, and this method is in use in a number of lithographic plants today. The intermediate steps of making first a continuous-tone negative and then a halftone-screen positive before obtaining the final highlight-halftone negative are considered

an objectionable feature of the Sears method, and a more direct means of attaining the same result is desirable.

The most modern direct method for making highlight negatives from pencil drawings or other continuous-tone subjects is by means of an attachment built into the halftone camera and called the Bassani halftone-screen rotating process. It is a beautifully smooth-working mechanism which is operated with an electric motor by which the windows or the openings in the halftone screen are made to revolve around their own centers during the exposure of the plate in the camera and in this mechanical way produce an overlapping of the halftone dots in the highlight areas of the subject. This overlapping of the dots can be adjusted to a nicety to get any degree of extra light action in the highlight dots. It is also capable of producing some remarkable dot formations which are very interesting, and the gradations of light and shade in the printing plates made from such negatives have a distinctive quality all their own.

A fine-precision mechanism such as this is naturally expensive. Not every lithographer or photoengraver has sufficient work to warrant the investment required for its installation in his camera, and it is for those doing an occasional highlight reproduction that these notes on the other methods of highlight-negative making are intended. At some future time we will show some of the results produced by the Bassani method.

Many years ago the method which forms the principal subject of this contribution was described by Otto Mente in the *Zeitschrift für Reproduktionstechnik*. It is direct in that there are no intermediate steps or operations before the completion of the halftone-screen negative which is used for photographic printing or transferring onto the offset metal printing plate. The basic idea is

the use of a square diaphragm in the lens, the sides of the square being parallel with the lines of the screen.

The diagrams illustrating the principle of the halftone dot formation, which appeared in the original contribution, did not prove to be very clear to the several process photographers to whom they were shown, so the writer prepared the accompanying Fig. 1, which consists of squares and circles of tracing paper tipped onto a photo of a very coarse halftone screen. The diaphragms which produce these effects in the halftone negative are shown just above their respective dot formations, and such formations correspond with photographic action as it is noticed through four screen windows.

The round diaphragm action pictures the dots overlapping at their edges, which would leave small black dots in all of the highlight areas of the printing plate, and the same condition exists with the square diaphragm used in the normal way with the sides of the square upright and horizontal in the lens. Whenever either of these two diaphragms is used to close up completely the dots in the highlights of the negative, the middle tones in the negative are generally too weak and some of the faint detail in the highlights is certain to be lost in the negative.

But whenever the square diaphragm is placed in the lens with its sides parallel with the screen lines, then the straight sides of the square dots meet each other in the negative and there are no small black dots in the highlights and no abnormal loss of color value in the middle tones of the reproduction. Correct screen distance for the camera extension and diaphragm size are of most exceptional importance for satisfactory results with this method, and some experience with it will be necessary in getting these three basic factors in screen-negative making to work in harmony. Such negatives will stand very little chemical manipulation in the sink, and for that reason they must be made in the camera.

Figure 2 is a reproduction from the charcoal drawing. The negative for this

was made by the Mente method by the writer. An exposure with a round diaphragm just one-fourth smaller than the square diaphragm was first given to record the middle tone and shadow detail of the original in the negative. Then an exposure with the Mente square diaphragm to close up the dots in the highlights, with no supplementary exposure to white paper or flashing, was given this



Fig. 2.—A highlight halftone which was produced from a charcoal drawing by the Mente method

negative. There is no staging, reëtching or burnishing in the halftone plate; the impression appearing on this page represents just what values were contained in the negative, and serves as a demonstration of the possible usefulness of this method for making highlight negatives as a step in the production of plates for typographical and offset presses.

Printer-Publisher at Twelve

If there is anything to the belief that one should start young in his chosen profession—and there most certainly is—then twelve-year-old William J. Marsh, Junior, and his ten-year-old brother, Charles L., are destined to go far. These

two live American boys comprise the printing and publishing firm of Marsh Brothers, of New Milford, Connecticut, William being listed on the letterhead as the editor and Charles as the printer.

National attention was first focused upon Bill and Charley when this youthful concern published 60 copies of a volume by Bill entitled "Our President, Herbert Hoover" and the two partners journeyed to Washington to present a complimentary volume to Mr. Hoover. The two brothers have now brought out 385 copies of their new book, known as "Yes, Boys Will Be Boys," which is distinguished by a number of interesting points. The binding, for example, is made from sheets of linen spun by the boys' great-grandmother over a century ago—the result of Bill's resolve to "give the people something different" as to book covers. Bill continues: "My brother and I printed the pictures on the covers from wood cuts. We helped to carve the wood cuts too." A jacket of transparent cellophane is used to protect the linen cover.

The Marsh boys have the right idea. They want to become printers and publishers, so they are using any equipment they can lay hold of while getting their early experience. Their old hand press was bought by the father for half a dollar, and a newspaper sold them some ancient fonts of type at fifteen cents a pound. And they haven't forgotten that education is a primary factor in the preparatory years of a successful printer and publisher. Says Bill, "My brother and I want to go to college, and if I get my business established before I go you see it will be making money for us while we are gone."

There is a thought in this for the master printer whose son shows any inclination to follow in his footsteps. Give him a chance—not in your plant, but in the basement at home and with his own equipment—to develop skill and interest in printing as a life-work. He will benefit by this hobby whether or not he finally becomes a master printer; and he will always call it time well spent.

THE MONTH'S NEWS

Brief mention of men and events associated with the printing and allied industries will be published under this head. Items should reach us by the tenth of the month

E. A. Julius Chosen President of Chicago Fine Paper Group

Elmer A. Julius, general manager of J. W. Butler Paper Company, has been chosen president of the Fine Paper Group of the Chicago Association of Credit Men. K. E. Hellstrom, of the Messinger Paper Company, has been made secretary. The new president succeeds J. T. Hillyer, manager of the Chicago branch of the Whitaker Paper Company, who has done a conspicuously fine piece of work as head of the Fine Paper Group. Under his supervision the Chicago plan for control of paper credit was put into effect nearly a year ago, and the benefits derived from this plan are in considerable part due to the ability with which this important plan has been administered.

British Group Honors Carter

Information comes from London that Public Printer George H. Carter has been made an honorary member of the recently organized Printing Industry Research Association in consideration of his unselfish and valuable work for the printing trades throughout the world.

Girder Type Face Is Imported by Continental Typefounders

The Continental Typefounders Association, Incorporated, announces the importation of Girder, a German type face which has been given qualified approval by the National Board of Printing Type Faces. It is described as striking a new note in sans serifs, because, although it is related in its general form, the pronounced serifs provide a horizontal fluency and solidity which make the face distinctive.

THIS GIRDER TYPE IS AS sound in its fundamental DESIGN AS A GIRDER used in 1931 skyscrapers

Girder Heavy is available in sizes from eight to eighty-four-point, while Girder Light may be secured in from eight- to fifty-four point. A booklet depicting specimen lines and advertisements may be secured from the company at 216 East Forty-fifth Street, New York City.

Watermarked Letterheads Available Now in Small Quantities

Individually watermarked letterheads, ordinarily available only to such purchasers as will buy in large quantities, may now be secured in any quantity desired and for a very modest additional expense through the Universal Litho

Forms Company. This opportunity is made possible by the Drury method of embodying a trade-mark or selling design in the paper sheet. The Universal company makes a flat additional charge of \$15.00 for this watermarking regardless of the amount of stationery ordered. Information on this project may be secured by writing to the Universal Litho Forms Company in care of THE INLAND PRINTER.

Ludlow Adds New Type Series

The Ludlow Typograph Company, Chicago, announces that new series are being added to its popular Tempo type family. Tempo Inline, Bold, and Light, all of which are shown here-

**TEMPO INLINE IS
CAP FONT ONLY**

**TEMPO BOLD WILL
Please most people**

**TEMPO LIGHT IS ONE
Of the latest typefaces**

with in specimen lines, are now complete and available to the trade. Tempo Bold Condensed and Light Italic are in course of production, and matrices for these will be available in the near future. All Ludlow users now are given a choice between two sans-serif type families.

Simcoe Products' New Feature

Flexible coiled-wire points which eliminate danger of the worker catching his hands or clothes or tearing the paper stock are being announced as a new feature of all products of the Simcoe Manufacturing Company, maker of ink setters and also static eliminators. These points are replaceable without use of tools or the expenditure of time, and the machine does not have to be cut off for this purpose.

S. H. Horgan in Hospital

The many personal friends of Stephen Henry Horgan, the editor of THE INLAND PRINTER'S Photoengraving department, and also the innumerable readers of this department, will regret to learn that Mr. Horgan was taken ill late in January and is now in a hospital in London, England. Information received just before going to press indicated that an operation might be necessary. It is hoped that more reassuring news of Mr. Horgan's condition may be provided for readers in the April number.

Regensteiner Heads Chicago Group for Fifth Consecutive Term

Theodore Regensteiner, the president of the Regensteiner Corporation, was elected president of the Master Printers Federation of Chicago for the fifth consecutive term of office at the annual meeting of the group, held on January 29. The other federation officers were also reelected, as follows: first-vice-president, William H. Sleepack; second vice-president, Bernard Snyder; treasurer, William Eastman.

Mr. Regensteiner, who has been serving as chairman of the Graphic Arts Division of Governor Emmerson's relief commission, reported that \$132,425 had then been subscribed for the emergency fund—a liberal margin above the \$125,000 quota which had been set. He emphasized the fine assistance he had received in this work from Secretary Beatty, Assistant Secretary Tarrant, and the entire operating staff at federation headquarters.

President Regensteiner's report shows that the federation's affairs are in excellent condition and that it is still making steady progress. Over eight thousand dollars was added to the organization's surplus for 1930, and its operating expenses were decreased by more than a thousand dollars. Membership made a net gain of six concerns, thereby increasing the monthly revenue. The Master Printers Federation now maintains twenty-six different kinds of service for its members and the printing industry in general, and is fulfilling its function as an important factor in the forward march of the industry throughout the Middle West.

Intertype Offers Lining Vogue

Lining Vogue with Vogue Bold is now being brought out by the Intertype Corporation in five sizes, as shown herewith, and each of these sizes is made to cast on a twelve-point slug

HHHHHHHHHH
HHHHHHHHHH

with alignment at the bottom. This type face is especially recommended to the commercial printers and specialty houses for use on menus, cards, stationery, and any other printed matter ordinarily employing the usual lining gothic faces. Specimen showings of Lining Vogue will be sent to those sending their requests to the Intertype Corporation at 360 Furman Street, Brooklyn, New York.

Becker Makes Nationwide Tour

Neal Dow Becker, president of the Intertype Corporation, is making a tour of all Intertype offices in the United States. He is accompanied by André Simon-Lorière, of Paris, the son of the chief executive head of Société Marinoni,

Intertype distributor in France and the French colonies. Mr. Simon-Lorière is studying the Intertype Corporation's methods and also those of American business in general, and he is planning to spend several months in the United States for this purpose.

Trade Composition Week to Be Observed Again in 1931

The Executive Committee of the International Trade Composition Association, meeting recently at Cleveland, decided that the benefits derived from last year's observance of Trade Composition Week warranted a decision to observe such a week in 1931. The date of this special week will be announced a little later on.

American Lithographic Company Moves Plant to Buffalo

Announcement is made that the New York City plant of the American Lithographic Company will be discontinued and the Buffalo plant of that firm extended to handle the work formerly produced in the two plants. The consolidation of activities means that the Buffalo unit will add about a thousand workers to its payroll, aside from the officials and technical experts who will be brought on from the New York City plant. The movement of machinery to Buffalo is now in progress, but it is believed that the change will not be entirely completed before August 1. The American Lithographic Company is a subsidiary of the United States Printing and Lithograph Company, it having been acquired in November of 1929.

Czechoslovakian Printing Shown at Lakeside Press Galleries

A remarkable collection of fine specimens of Czechoslovakian printing is on display at the galleries of The Lakeside Press, the new plant of R. R. Donnelley & Sons Company, at Chicago, and it will continue during the month of March. Nearly a year of time has been devoted to the gathering of these specimens, which represent the worthiest efforts of Czechoslovakian craftsmen in the designing and also printing of posters, advertising, books, and commercial matter. Everyone interested in such work is invited to inspect this interesting exhibition at the Lakeside Press on any weekday, including Saturday, between the hours of nine and five.

William Green Concern Merged With Knickerbocker Press

William Green, a Corporation, well known New York City advertising and printing concern, has affiliated with The Knickerbocker Press, New Rochelle, New York, which manufactures the entire book output of G. P. Putnam's Sons and also serves many other leading publishers. The two plants are being wholly redesigned and welded into a single balanced unit in the building of The Knickerbocker Press, and the new organization will be equipped to handle every step in the design and manufacture of virtually all types of commercial printing. The Green concern will do business under the name of William Green, Incorporated, as an affiliate of The Knickerbocker Press, with these officers: Palmer Cosslett Putnam, president and chairman of the board; John J. O'Donnell, vice-president and general manager; P. C. Putnam, treasurer; J. P. Richmond, comptroller and secretary; Melville Minton, director.

U. T. A. Convention, New Orleans, Opens Monday, October 12

Monday, October 12, has been definitely set as the opening day of the 1931 annual convention of the United Typothetae of America, to be held at New Orleans, as announced by the U. T. A. executive officers. The convention will conclude on Wednesday, October 14. The mid-year meeting of the organization will be held on April 16, 17, and 18 at Milwaukee.

Dr. Eilert Is Feted Royally at Testimonial Dinner

Several hundred friends and admirers were present on February 25 at the testimonial dinner tendered Dr. Ernest F. Eilert by the New York Printers Supply Salesmen's Guild in honor of the golden anniversary of his career in the



DR. ERNEST F. EILERT

printing industry. Incidentally, this event also commemorated an interesting occasion shared equally by Mr. and Mrs. Eilert—their fortieth wedding anniversary occurred in February.

Many sincere and eloquent verbal bouquets were showered upon this well known leader in the New York City printing trades, and he responded in the charming and skilful manner which is notably his. Dancing to the stimulus of a twenty-two-piece orchestra was enjoyed following the banquet, and all in all it was a most delightful evening.

Hoover Seeks Authorization for a \$4,000,000 G. P. O. Addition

The Government's budget for the fiscal year 1931-32, recently brought before Congress by President Hoover, has provided for a \$4,000,000 new addition to the Government Printing Office, the work to be begun and carried on this year. This addition would replace the building now used for storage and which has been condemned as a serious fire hazard.

National Printer-Journalist Bought by Publisher Williamson

H. L. Williamson, of Springfield, Illinois, the publisher of the *United States Publisher and Printer*, announces that he has purchased the

National Printer-Journalist. The two publications are now to be combined under the title *The National Printer-Journalist and the United States Publisher*. Ole Buck, who became editor of the *United States Publisher and Printer* in July of last year, will serve the larger publication in the same capacity.

Senate Patents Committee Approves Vestal Copyright Bill

On February 18 the Senate Patents Committee ordered that a favorable report be made on the Vestal copyright bill. The provision that damages for any infringement may not be collected unless the copyright owner has complied with the present formalities as to registration and notice was inserted as an amendment at the instance of Senator Dill. The committee also changed the life of the copyright to a flat seventy-year period rather than for fifty years after the death of the author. Other amendments required the recording of all assignments of any copyright; permitted the use of quotations from copyright material where reproduction is not specifically prohibited, and denied the right of any owner of a copyright to collect a fee for musical reproduction on a phonograph or coin-operated instrument except in cases where an admission fee is charged.

Minneapolis-St. Paul Firms Merge in \$5,000,000 Organization

Articles of incorporation have been filed for the formation of the \$5,000,000 Minneapolis-St. Paul printing firm to be known as the McGill, Warner, Bigelow Company and made up of at least seven large firms of that territory. Among the firms in the holding organization are the McGill-Warner interests, which include the McGill-Warner Company, the McGill Lithograph Company, and the Farnham Printing and Stationery Company. The new company will not affect the businesses of the subsidiary companies, as each firm will continue to operate in its present quarters and with its own force of employees and executive staff.

The officers of the McGill, Warner, Bigelow Company are announced as follows: chairman of the board, Eli S. Warner; president, C. H. McGill; vice-president, H. H. Bigelow, of the firm of Brown & Bigelow; secretary, R. C. McGill; treasurer, Lee Warner.

U. T. A. Marketing Committee Issues Second of Sales Booklets

The Department of Marketing of the United Typothetae of America announces that the Marketing Committee has issued booklet No. 2 in the account selling series, entitled "What Marketing Facts Are Needed and How to Get Them." This booklet shows thirty-four ways in which manufacturers and other advertisers can use printing to further their own interests.

New Cotton Stock Is Introduced by the Holliston Mills

Holliston Cloth, "The Cotton Bond," a novelty cloth stock said to possess excellent printing qualities, has recently been brought out by the Holliston Mills, Incorporated, of Norwood, Massachusetts. It is recommended by the manufacturer as having unusual novelty value just at this time when attention is being focused upon newer uses for textile products. Printed specimens of this stock may be obtained by communicating with the Holliston Mills.

Second Conference of Technical Experts Meets at Washington, March 16-17

THE LATEST machinery and methods developed in the printing and allied industries will be included in the papers and the demonstrations at the Second Conference of Technical Experts in the Printing Industry, to be held on March 16 and 17 in the new Harding Hall of the Government Printing Office, Washington, D. C. This conference has been called by the Printing Industries Division of the American Society of Mechanical Engineers, with the Government Printing Office and the United Typothetae serving as joint hosts. The first conference, held in Pittsburgh about a year ago, was to develop the necessity for research, and this gathering is expected to disclose the outstanding things which have been done within that time as the practical result of research.

There will be four sessions in the two days for formal addresses and platform demonstrations. Five group conferences are to be held simultaneously on matters covered in the addresses, at which those interested will discuss the developments and the possibilities in advancing the settling of outstanding problems, and it is expected that these will result in definite recommendations. In the large recreation hall adjoining will be exhibited the latest precision machines and methods, including quite a number not directly covered in the addresses. There also will be an opportunity for inspection of the immense plant and the laboratory of the Government Printing Office, in which are installed the most effective of the modern methods and machines. The first day's activities will end with a dinner given in the large dining hall of the Government Printing Office, and it is expected that a large attendance will be present at this event.

The papers for the first session will include one on air conditioning, by the president of an engineering society, one on simple tests for paper and ink, by a pressroom expert, and one on a reforestation remedy through the planting of a hybrid tree which achieves a merchantable growth in a few years, by the head of a large university's chemical engineering department.

The afternoon session of the first day will be opened with a symposium on premakeready methods and machines. There will be a paper or two by well known production men on letterpress and on offset. Just as the paper on air conditioning at the morning session will be followed by subpapers by eight of the makers of temperature-regulation and humidity-control apparatus and systems, so the papers on makeready methods will be followed by nine subpapers very briefly setting out the engineering construction and operation of these precision machines. The discussion as to air conditioning will go over into a group conference, but the discussion as to makeready methods will immediately follow and will be by leading production men and superintendents of printing plants, giving their views from the practical side. The day will conclude with brief papers on the development of phototypesetting and on the possibility of printing without contact and without impression.

The morning session of the second day will have a demonstration of the spectrophotometer for measuring and determining color, by two professors of physics in a leading university. There will be a paper on ink drying by

ozone and by the ultraviolet ray. Chromium plates and their use and life will be another subject. Electrotypes versus stereotype printing plates will be discussed.

The Renck process will be covered at the last session, with possibly a demonstration of the making of this new plate. The problems of high-speed printing, such as ink misting and the use of rubber rollers, will also be included.

The five conferences will include air conditioning, paper standards, color, plates, and the cylinder diameters. The effective work and decisions of the organizations in these branches of the industry will be discussed, and possibly further recommendations will be advised.

The officers of the conference are: Edward Pierce Hulse, directing chairman; Hon. George H. Carter, J. J. Deviny, and Prof. George A. Stetson, honorary chairmen; Alfred E. Hanson, general chairman, and Floyd E. Wilder and William D. Hall, vice-chairmen. The session chairmen and presiding officers will be chosen from the participating organizations.

Well known authorities included in the program, and their subjects, are as follows: William H. Carrier, the president of the American Society of Heating and Ventilating Engineers, speaking on "Air Conditioning for Printing"; Dr. Ralph H. McKee, Department of Chemical Engineering, Columbia University, speaking on "Paper Pulp From Hybrid Poplars: a Reforestation Remedy"; J. W. Rockefeller, Junior, of the Edgar C. Ruwe Company, New York City, talking on "Premakeready Methods and Machines"; Summerfield Eney, Junior, of the Champion Coated Paper Company, Hamilton, Ohio, speaking on "Paper and Ink Testing: Some Simple Tests and Their Application, and Some Troubles and the Remedy"; Robert A. Brown, of the Nashua Gummed and Coated Paper Company, Nashua, New Hampshire, speaking on "Ink Drying by Ozone and the Violet Ray"; William T. Timmons, president of the Lead Mould Electrotypes Foundry, Incorporated, of New York City, speaking on "Electrotypes Versus Stereotype Printing Plates"; William Gamble, London, editor of "Penrose's Annual," speaking on "The Mechanics of Photoengraving"; George B. Drach, general manager of the Jersey City Printing Company, and Dr. A. Weisburg, of New York City, speaking on "The Chromium Plating of Plates and Slugs: Their Life and the Advantages"; Drs. P. J. Mulder and Joseph Razek, Physics Department, University of Columbia, speaking on "Measuring Color and the Use of the Spectrophotometer in Determining and Matching Shades"; Friedrich Sachs, representative of Heinrich Renck, Germany, speaking on "The Renck Process."

Membership in any of the associations included in the conference is not essential for an invitation to the conference, as it is open to all connected with the industry.

Will Sell Books by "Sampling"

A plan to sell books by providing "samples" of many books all within one cover is about to make its initial bow. This book, to be titled "The Book Show," will contain sample chapters from twenty-one books selected from the spring lists of ten publishers, as follows: Farrar & Rinehart; Harper & Brothers; Vanguard

Press; E. P. Dutton & Company; Coward-McCann, Incorporated; Century Company; Covici-Friede, Incorporated; Doubleday, Doran & Company, Incorporated; Claude Kendall, and Yale University Press.

Platt-Forbes, Incorporated, the New York City advertising agency, is publishing "The Book Show," which is to be distributed, to the extent of about six hundred copies, to booksellers throughout the country. Included in the book is a slip entitling the reader to a discount of 25 cents on the purchase of any book represented in this volume, and these coupons are redeemable at face value at the New York City office of "The Book Show."

Bernhard Gothic Light Italic and Extra Heavy

The American Type Founders Company announces two new type faces in the Bernhard Gothic family: the Light Italic and the Extra Heavy. The former is available in thirteen sizes from six- to seventy-two-point; the latter may be secured in ten sizes from twelve- to seventy-two-point. A circular showing specimen lines in either of these faces may be had by writing direct to the American Type Founders Company at 300 Communipaw Avenue, Jersey City, New Jersey.

Reeves With Allied Paper Mills as Chicago Sales Manager

Allied Paper Mills, of Kalamazoo, Michigan, announces that Courtney H. Reeves has been appointed sales manager of the Chicago office, with headquarters at 2307 Daily News Building.

Death of M. M. Beck

M. M. Beck, recognized as one of the oldest newspapermen in America in age as well as in years of service, died on February 3 at Holton, Kansas, at the age of ninety-two years. In 1875 Mr. Beck founded the Holton *Recorder*, and he served as its editor until a few days before his death. He is survived by two sons—one of whom is E. S. Beck, managing editor of the Chicago *Tribune*—and three daughters.

Ideal Roller and Manufacturing Company Handling Sales

Announcement was made on February 1 that the Ideal Roller and Manufacturing Company would from that time on handle the sales and servicing of its products through its own sales and service organization. As an accommodation to its customers, however, the International Printing Ink Corporation is accepting orders for rollers for transmittal to the Ideal Roller and Manufacturing Company.

Chicago Commercial Printers Seek Aid of Paper Concerns

A resolution urging the paper manufacturers and dealers to assist Chicago commercial printers in stimulating the sale of high-grade paper by making such stock available in lots of less than one ream was adopted by the Job Printers Association, Chicago, at its annual meeting on January 21. Substitution of cheaper papers by unethical printers, and the high penalty on broken packages, were among the factors discussed in support of the suggested change. Officers elected were as follows: president, Max Leonhardt; vice-president, Herman Outland; secretary, William Ellerdig.

Kellogg and Dolliver Speak Before Minnesota Editorial Group

Frank B. Kellogg, former secretary of state and winner of the Nobel Peace Prize for 1930, and George B. Dolliver, president of the National Editorial Association, were among the important speakers appearing before the sixty-fourth annual convention of the Minnesota Editorial Association, meeting in St. Paul on

ing to be highly successful publications. He is survived by three sons, who will continue to conduct the business of the company.

Past Presidents' Night Staged by Los Angeles Craftsmen

The Los Angeles Club of Printing House Craftsmen carried out a most enjoyable and successful program for its January meeting,

Bulletin Officiel Publishes Its Special de Luxe Number

The *Bulletin Officiel des Maitres Imprimeurs*, published at 7 Rue Suger, Paris, is issuing a special 300-page number having 60 inserts in several colors and produced by various processes, and also about 100 pages of typographic specimens set by some of the finest printers of Paris and the provinces. Six thousand copies of



*Annual Past Presidents' Night
Los Angeles Club of Printing House Craftsmen
January 14, 1931*

January 23 and 24. The commercial power of Minnesota was indelibly impressed upon President Dolliver on this occasion by means of a vast array of gifts every one of which had been produced in that important state.

Officers elected by the association for the ensuing year are as follows: president, Grove Wills; first vice-president, D. M. Coughlin; second vice-president, Harold Barker; third vice-president, Frank Bargen.

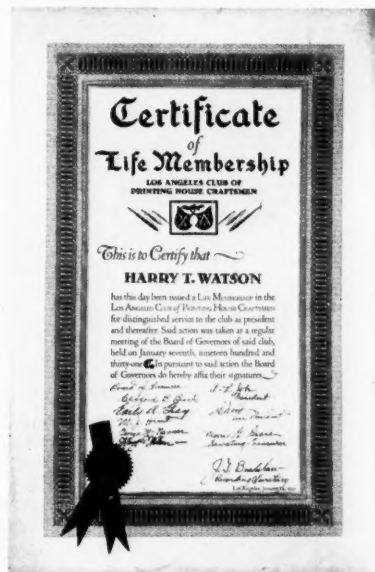
Linotype News Front-Page Makeup Cause of Much Discussion

The new front-page makeup of *The Linotype News*, whether one approves of it or frowns upon it, has certainly centered the attention of innumerable newspaper publishers upon the front-page makeup of their own publications, and thereby has proved of genuine value. The style presented by the *News* is strongly favored by some and enthusiastically disliked by others. Publishers who have not yet seen this style of makeup should ask the Mergenthaler Linotype Company to put their names on its mailing list so that they will receive *The Linotype News* regularly.

Death of Frank P. Bennett

Frank P. Bennett, president of Frank P. Bennett, Incorporated, Boston, publisher of the *American Wool and Cotton Reporter* and the *United States Investor*, died on February 9 at the age of seventy-eight years. He was at one time managing editor of the *Boston Commercial Bulletin* and later held the same position with the *Boston Advertiser*. In 1887 Mr. Bennett established the *American Wool and Cotton Reporter*, and four years later he founded the *United States Investor*, both of these prov-

which was known as Past Presidents' Night. All of the eight past presidents were in attendance, and each one, as he was introduced by Chairman A. B. McCallister, was presented with a certificate of life membership in the or-



Reproduction (reduced) of life-membership certificate given each Los Angeles past president

ganization. The eight past presidents, in order of their terms of office, are as follows: Fred Hantke, Frank Rodell, Volney James, H. Louis Haynes, John Hilliard, Wood Glover, H. F. Edwards, and Harry Watson.

this number are printed, and it is said that the edition is generally exhausted almost immediately after publication. This number is priced at 70 francs in France and 85 francs to foreign purchasers. Requests for copies, accompanied by the proper payment (your banker will give you the rate of exchange), should be addressed to the publication as shown above.

Weiss Type Face Made Available by Bauer Type Foundry

The Bauer Type Foundry, Incorporated, of 235 East Forty-fifth Street, New York City, announces that the Weiss type family may now be secured by printers. Sample sheets will be gladly furnished upon request.

M. C. Cole General Manager of Southworth Company

The Southworth Machine Company, of Portland, Maine, announces that Melville C. Cole, sales manager of that company for a number of years, has been appointed general manager. Mr. Cole is very widely and favorably known throughout the printing industry.

Herbick & Held Company Absorbs Seneca Offset Corporation

The Herbick & Held Printing Company, of Pittsburgh, has purchased the Seneca Offset Corporation of that city, leading producer of high-grade offset lithography. The entire personnel of the Seneca company is to be retained. Work will be started very shortly on an addition to the Herbick & Held plant, thus increasing the facilities of what was already the largest printing plant in western Pennsylvania.

Mergenthaler Introduces New Faces in Granjon and Scotch Roman

The Mergenthaler Linotype Company has brought out Granjon Bold—a companion face to popular Granjon—in eight-, ten-, eleven-, twelve-, and fourteen-point sizes. The Granjon

THIS is a specimen of 12 Point Granjon in combination with Granjon BOLD

HERE is a brief showing of 11 Point Scotch No. 2 in combination with *Italic* and SMALL CAPS

Bold, which is available on the same matrices in combination with the regular Granjon, is recommended for book, magazine, catalog, and program work, and for display advertising.

Scotch No. 2 is the new cutting of the old favorite, Scotch Roman. The undue blackness of the old capitals has been removed, and a closer fitting has been achieved. This face, with italic and small caps, is available in eight-, nine-, ten-, and eleven-point sizes.

American Steel Chase Company Has Stitcher Department

The American Steel Chase Company, Incorporated, of 122 Centre Street, New York City, announces that it has established a department of wire-stitching machinery under the able supervision of A. F. Fischer, who is thoroughly qualified to administer such a department with satisfaction to every customer. Mr. Fischer's wide and expert experience with wire-stitching equipment includes eight years of service with the Latham Machinery Company. The American Steel Chase Company is now sending out a most practical wall hanger illustrating and analyzing fourteen frequent examples of improper stitches, and will be glad to send one of these helpful hangers to anyone desiring it.

The American company also wishes to announce that it has been appointed sole selling agent in its territory for the products of the New Jersey Wire Stitching Machine Company.

Printing-Education Conference Is Scheduled for June

Plans are already under way for the tenth Annual Conference on Printing Education, and the sessions take place at New York University, June 22 to 25. The past three conferences have been held at Carnegie Institute of Technology, Pittsburgh, but at the annual meeting of the U. T. A. Committee on Education it was decided that the 1931 conference should be conducted at New York University, which offers degree courses in printing.

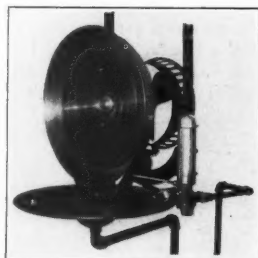
This year the conference will occupy four days instead of three. The morning sessions will be devoted to addresses and discussions. A dinner meeting will be held, probably on the evening of the second day. Afternoons will be given over to visits to representative printing plants, schools of printing, and other institutions of interest to the printing teachers. Trips through the museum, library, and plant of the American Type Founders Company in Jersey City, and the plant of the Mergenthaler Linotype Company in Brooklyn, are among those already definitely scheduled.

The committee in charge of the preliminary arrangements and program of the conference

is as follows: Dean E. Raymond Bossange, Miss Jean Barr, and Otto W. Fuhrmann, of New York University; John Clyde Oswald, of the New York Employing Printers Association; Harry L. Gage, Bartlett-Orr Press, New York City; Frank K. Phillips, manager, Education Department, American Type Founders Company, Jersey City; Prof. David Gustafson, head of the Department of Printing of Carnegie Institute of Technology; J. Henry Holloway, principal, the Central Printing Trades Continuation School of New York City; F. W. Williams, director, the New York School for Printers' Apprentices; Laurance B. Siegfried, the editor of *The American Printer*; Ernest F. Trotter, editor of *Printing*; Roy L. Mangum, editor of the *New York Printing News*; Fred J. Hartman, director, Department of Education, United Typothetae of America.

New Developments in Field of Printers' Equipment

A NEW INDIVIDUAL CONTROL, known as type H, has been brought out by the Bahnson Company, manufacturer of humidifying equipment. This individual control is actuated by the type of element utilized in the master control made by this company. The control is set to approximately the proper relative humidity by means of the adjusting screw, after which this screw is clamped in place by the set screw. After this preliminary adjustment the relative humidity



The new Bahnson type H individual control has the same kind of element as the master control

is regulated either up or down by means of a key fitting into a recess in the bottom of the control. Maximum feed is regulated by an orifice screw furnished in such size as necessary for obtaining the desired maximum amount of evaporation. Monel metal, phosphor bronze, brass, copper, and rubber are used for various parts of the control in order to eliminate danger of rusting. Additional information regarding this humidifying control may be secured by writing a letter to the Bahnson Company in care of THE INLAND PRINTER.

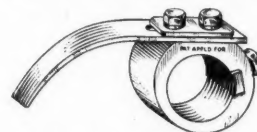
A VIBRATING BRAYER FOUNTAIN for use with color plates, tint plates, halftones, and heavy forms run on Chandler & Price presses has been announced by the Chandler & Price Company. The new fountain is manufactured in three sizes, as follows: 10 by 15, 12 by 18, and 14½ by 22 inches. Complete information regarding his product may be had by addressing a letter to the Chandler & Price Company in care of THE INLAND PRINTER.

Service of Northfield News Staff Totals About Two Centuries

The fifteen members of the operating staff of the Northfield (Minn.) *News* have served that publication for a period of time totaling 197½ years, or nearly two centuries. Herman Roe, publisher of the *News*, and who is also field director for the National Editorial Association, has been with the *News* for 20½ years. Ole Grove, pressman, has a service record of 40 years; Joseph L. Gannon, superintendent, 27 years; O. N. Calef, operator, 26 years; E. N. Roster, advertising manager, 22 years; Arne Winger, operator, 19½ years; Carl L. Weicht, editor, 11½ years; and the service of the remaining eight employees ranges from 9½ years down to half a year. The Northfield *News* staff may well be proud of this record of splendid service for a splendid publication.

A NEW MATERIAL RACK for the accommodation of large quantities of spacing material, sorts, and type has been introduced by Continental Typefounders of Chicago, Incorporated. This type of rack, which is known as Continental Revolve, is built in independent tiered sections which revolve in either direction, thus allowing several men to withdraw material at the same time without interference. The racks, though occupying a floor space only 28 inches square, will accommodate more than a ton of material. They can be furnished in units to fit the needs of any plant. Other facts may be obtained by writing to Continental Typefounders of Chicago in care of THE INLAND PRINTER.

AN ADJUSTABLE GRIPPER said to dispose of register and wrinkle difficulties has been introduced by the Adjustable Gripper Company, Incorporated. The gripper collar is set permanently on the gripper bar, and gripper blades are replaced by merely loosening two nuts instead of replacing the entire piece. The gripper blade can be quickly adjusted to "bites" varying from ⅛ to ⅜ inch. The new gripper can be applied to all types of cylinder presses. For Kelly presses an extra gripper is used to hold



Adjustable gripper for elimination of register and static troubles

the paper in the center of the cylinder, nine grippers being utilized instead of eight. The blades can be cut to any width at the lower end so as to allow rules to print at the extreme ends of cylinders. For further information address the Adjustable Gripper Company in care of THE INLAND PRINTER.

A NEW VANDERCOOK PROOF PRESS has just been brought out by Vandercook & Sons. This model, which is known as No. 315, has a printing surface 15 by 24½ inches in size—large enough to handle most work, and yet not so

TWENTY-ONE LINOTYPE-SET BOOKS IN THE "FIFTY BOOK" EXHIBIT
A NEW HIGH TOTAL—INDICATIVE OF ECONOMICAL FINE COMPOSITION



TOM O'BEDLAM AND HIS SONG
Apellicon Press. Designed by RICHARD W. ELLIS, printed by Georgian Press

PRIZE POEMS—1913-1929
Charles Boni Paper Books. Designed by ELMER ADLER & ROCKWELL KENT, printed by Van Rees Press

THE RETURN OF THE HERO
Charles Boni Paper Books. Designed by ELMER ADLER & ROCKWELL KENT, printed by Van Rees Press

THE CANTERBURY TALES OF GEOFFREY CHAUCER
Covici, Friede, Inc. Designed by S. A. JACOBS, printed by Stratford Press, Inc.

A BIBLIOGRAPHY OF THE WRITINGS OF HENRY JAMES
Coward-McCann, Inc. Designed by CARL PURINGTON ROLLINS, printed by E. L. HILDRETH & Co.

THE TRADER'S WIFE
Coward-McCann, Inc. Designed by WERNER HELMER, printed by Van Rees Press

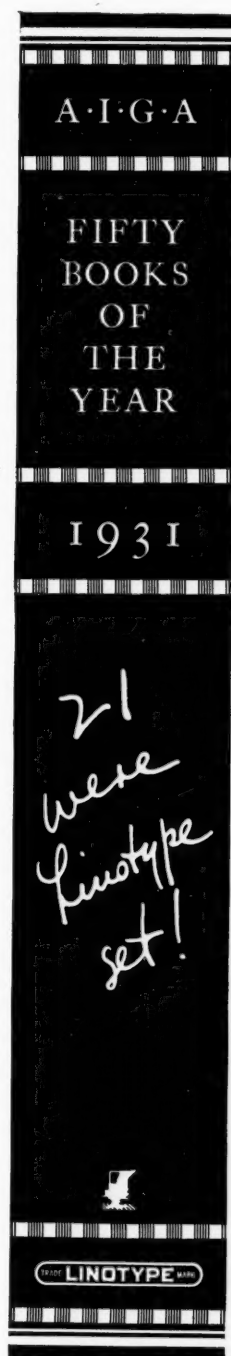
GENTLEMEN UP
Derrydale Press. Designed by EUGENE V. CONNETT, printed by Derrydale Press

RUDOLPH AND AMINA
John Day Company. Designed by MORRIS COLMAN, printed by Quinn & Boden

VIRGIL AND OTHER LATIN POETS
Ginn and Company. Designed by GINN TECHNICAL DIVISION, printed by Athenæum Press

THE SOUTHERN MINES OF CALIFORNIA
Grabhorn Press. Designed by EDWIN GRABHORN, printed by Grabhorn Press

HORNS IN VELVET
Harbor Press. Designed by JOHN S. FASS, printed by Harbor Press



APPLES BE RIPE
Harcourt, Brace & Company. Designed by ROBERT S. JOSEPHY, printed by Quinn & Boden

THE ENGLISH DICTIONARIE OF 1623
Huntington Press. Designed by MELVIN H. LOOS, printed by William Edwin Rudge

THE GRAND NATIONAL—1839-1930
Huntington Press. Designed by MELVIN H. LOOS, printed by William Edwin Rudge

THE NARRATIVE OF ARTHUR GORDON PYM
Limited Editions Club. Designed by FRED ANTHOENSEN, printed by Southworth Press

MARYLAND SILVERSMITHS—1715-1830
Lord Baltimore Press. Designed by HUGO DALSHMEIER, printed by Lord Baltimore Press

CONNECTICUT CLOCKMAKERS OF THE EIGHTEENTH CENTURY
Edwin Valentine Mitchell. Designed by ROBERT S. JOSEPHY, printed by J. J. Little & Ives Co.

BEAU BRUMMELL
Rimington & Hooper. Designed by W. A. DWIGGINS, printed by William E. Rudge

PAPERMAKING THROUGH THE EIGHTEEN CENTURIES
William Edwin Rudge. Designed by FREDERIC WARDE, printed by William Edwin Rudge

AN ELEGY WRITTEN IN A COUNTRY CHURCH-YARD
Southworth Press. Designed by FRED ANTHOENSEN, printed by Southworth Press

MACHU PICCHU—A CITADEL OF THE INCAS
Yale University Press. Designed by CARL PURINGTON ROLLINS, printed by E. L. Hildreth & Co.



MERGENTHALER LINOTYPE COMPANY, BROOKLYN, NEW YORK
SAN FRANCISCO, CHICAGO, NEW ORLEANS

CANADIAN LINOTYPE, LIMITED, TORONTO, CANADA

LINOTYPED IN THE GRANJON SERIES

520.31.3-A

Please Mention THE INLAND PRINTER When Writing to Advertisers.

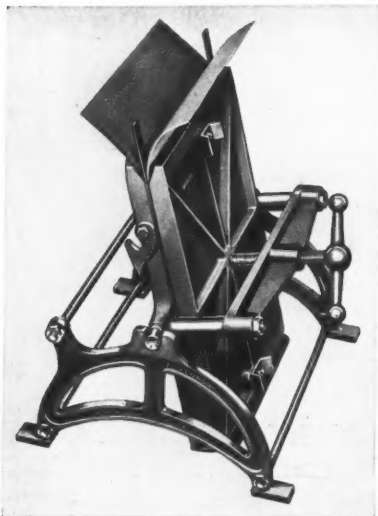
large as to handicap its speed and simplicity of operation. An operator can produce twenty-five copies a minute without difficulty. The outstanding features of this proof press are its semi-automatic delivery, convenient sheet feed, double cylinder trip, rigid impression, and improved ink distribution and gripper action. Placing the stock pile on a table directly above the cylinder, the operator lifts a sheet off the pile and drops it to the feedboard guides with only a slight motion of the hand. The delivery brings the printed sheet to his hand while it is still at the point where he released the sheet to be printed, and only a short motion is required in placing the printed sheet on the delivery pile. The cylinder trip and inking system are the same as are now used on Nos. 320 and 325 presses, and No. 315 also has the three-point suspension system. The whole impression strain



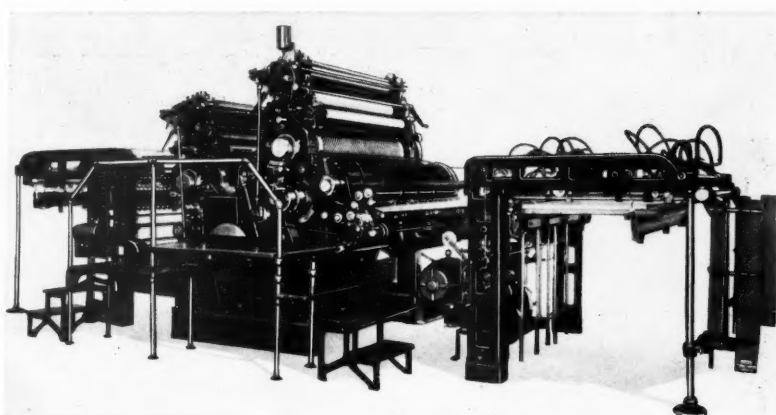
The new Vandercook proof press

is carried on high-grade ball bearings. Additional facts may be secured by writing to Vandercook & Sons in care of THE INLAND PRINTER.

NORTHWEST STEREOTYPE CASTING BOXES are being manufactured by the Northwest Type Foundry for printers who wish to reduce costs by making their own mats and casting their forms. These boxes are made in three bed sizes: $8\frac{1}{2}$ by 12, 12 by 18, and $17\frac{1}{2}$ by 22 inches. Any Northwest casting box will cast any size of shell or type-high plate from the smallest cut to the full capacity of the machine if the bearers are laid on the mat margin to the desired size. The shell and type-high bearers and



One model of the Northwest casting box



New two-color rotary letterpress No. 48 TD, being introduced by the Harris-Seybold-Potter Company

full equipment are furnished with every machine. Additional information sought on these casting boxes may be obtained by addressing a letter to the Northwest Type Foundry in care of THE INLAND PRINTER.

A TWO-COLOR ROTARY LETTERPRESS scheduled to produce 43 by 59 two-color sheets for publications at the rate of 2,700 an hour with the press operating at 3,500 impressions has been introduced by the Harris-Seybold-Potter Company. This new press, known as the Harris

THE SAS-FORTUNA BOOK-COVERING MACHINE, for the automatic and rapid paper-covering of books, catalogs, magazines, etc., is being introduced in the United States and Canada by W. A. Schuyler. This machine capably handles such material in thicknesses of from $\frac{1}{8}$ to $1\frac{1}{2}$ inches, and in sizes of from $3\frac{3}{4}$ by $5\frac{1}{2}$ to $10\frac{1}{2}$ by 15 inches, and has a production rate of up to 1,400 an hour. The rotating table, which accommodates eight books or whatever is to be covered, performs its work in eight operations, the table moving one-eighth of a com-



The Sas-Fortuna book-covering machine operates at a rate of up to 1,400 an hour

No. 48 TD, has one impression cylinder for each color, and the makeready for each color is done upon its own impression cylinder. The sheet starts at the suction pile feeder and advances to the registering mechanism by means of a roller table. Then it is side-registered and fed into a feed cylinder by means of the patented Harris feed-roll mechanism, which will achieve accurate register at any press speed. The plate cylinders are grooved for attaching plates with safety registering. The inker is designed for heavy type forms, halftone detail, and solids. The delivery is of the receding-pile type. Complete details regarding this press may be had by writing to the Harris-Seybold-Potter Company, care of THE INLAND PRINTER.

plete turn for every operation. The operator inserts the books; the glue bar presses glue against the back of the book and to some extent between the sections; the glue sets; the cover stack, on which the flat covers are piled, presses against the book on the clamp above; again the glue sets; a bar from below presses the cover against the back of the book; once more the glue sets, and the finished books are conveyed to the delivery table. The machine is easily adjusted for a change in the size or the thickness of the work to be handled. An electric motor operates this machine, and the glue is heated electrically. Additional information may be secured by writing to W. A. Schuyler in care of THE INLAND PRINTER.

THE INLAND PRINTER WANT ADVERTISEMENTS

J. L. FRAZIER, Editor

MILTON F. BALDWIN, Associate Editor

Published monthly by

THE INLAND PRINTER COMPANY

330 SOUTH WELLS STREET, CHICAGO, ILLINOIS

NEW YORK ADVERTISING OFFICE, 1 EAST FORTY-SECOND STREET

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER
330 SOUTH WELLS STREET

Vol. 86

MARCH, 1931

No. 6

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Advertising Council of Chicago; New York Employing Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association; Chicago Club of Printing House Craftsmen.

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements to secure insertion in the issue of any month should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods are required to satisfy the management of this journal of their intention to fulfill honestly the offers in the advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Bilgrim Street, Ludgate Circus, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence Street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum \$1.50. Count ten words to the line, address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of THE INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

BOOKS & SYSTEMS

BOOKS ON PRINTING AT REDUCED PRICES.—Orcutt: Book in Italy, Ltd. (15.00) 7.50; Printing of Today (8.50) 3.95; Puterschein: Paraphs, Ltd. signed (7.50) 2.00; The Woodcut, No. III (5.00) 3.50; Specimen of Several Sorts of Letter Given to the Univ. by Dr. John Fell, Oxford, 1693 (10.00) 5.00; Pattern Papers, Curwen Press. (16.00) 7.50. And many others. Send for Bargain List. Thomas Jefferson: Best Letters (\$2.50) free with any \$5.00 cash purchase. PEABODY BOOK SHOP, 913 N. Charles St., Baltimore, Md.

THE PRINTER'S PAPER COST FINDER saves more than half your time figuring paper: any ream weight, any price per pound, any number sheets. Information free. FITCH BROS., Central City, Nebr.

BOOKS & SYSTEMS for printers and publishers. Send 2c postage for illustrated catalog. PORTE PUBLISHING CO., Salt Lake City, Utah.

BUSINESS OPPORTUNITIES

FOR SALE.—Commercial printing plant in city of 7,000, established 20 years, doing a good business; will invoice about \$6,500; corner lot with office building and dwelling included, \$10,000; \$4,000 or \$5,000 will handle; reason—wish to retire from business. J. A. ENOCHS, Puyallup, Wash.

FOR SALE.—Three-press print shop, complete equipment and well established paying business, but death in organization makes sale desirable. M. E. SADDLER, 4053 First St., San Diego, Cal.

FOR SALE.—Fine Linotype school, making net profit yearly of more than \$7,000; take \$20,000 cash to handle; owner can pay out in 36 months from profits earned. M 361.

FOR SALE

MODERN USED EQUIPMENT.—We recommend buying our machinery "factory rebuilt"; however, many good firms buy our machinery repaired or just "as is"; Miehle presses in practically all sizes, 1- and 2-color; from trade deals we have a few inexpensive presses for newspaper work; large stock of Miller units, Gordons, perforators, punches, stitchers, saws, proof presses, round corner machines, folders, shears, standing presses, chases, patent bases, lever and power paper cutters; 14½ by 22 C. & P. automatic press; 17 by 22 Style B Kelly Presses; 2½ by 4 inch Carver die press; Model E Harris envelope press; Model 15 Boston long arm box stitcher; Berry multiple paper drill; 13 by 19 and 14 by 22 Colts; three 56-inch Miehles at reasonable prices for 7- and 8-column quarto newspapers. Complete line of New Equipment and Printers' Supplies. Three nearly new two-color Miehles, sizes 70, 62, and 56 inches, with Dexter Suction Pile Feeders. Also two 5-0 65-inch two-color presses with Cross Feeders and extension deliveries, price, each \$7,500; they have been doing fine work in high-grade Illinois plant; can show running. Buyers in Central Territory, write for particulars. THE WANNER COMPANY, 716 S. Dearborn St., Chicago, Ill.

FOR SALE.—Two No. 4 Miehle cylinder presses, with Johnson roller racks attached, \$1,200 each; one 36-inch Seybold-Dayton cutter, \$700; one 49-inch Holyoke cutter, \$600; one No. 40 Crosby die stamping press; one label die-cutting machine; all in A-1 condition. Marble top imposing stones, wood type stands, type, chases, Unique patent bases, etc. MERCHANTS PUBLISHING COMPANY, Kalamazoo, Michigan.

FOR SALE.—We offer used Kidder rolfed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York City; 166 W. Jackson Blvd., Chicago, Ill.

FOR SALE.—One Kidder 12 by 29 roll feed bed and platen press with automatic slitting and re-wind; will sell at a sacrifice; reason for selling due to having lost this class of work. McCOURT LABEL CABINET CO., Bradford, Pa.

LUDLOW, electric pot, 6- and 12-point molds, 3 cabinets, 51 fonts and rule-form matrices, 14 sticks, \$2,350; saw with mitering attachments, \$100; 12 by 18 Golding, complete, \$175; all in A-1 condition. PUBLIC PRESS, Chicago.

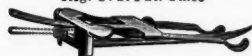
BOOKBINDERS' MACHINERY.—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 727 S. Dearborn St., Chicago, Ill.

FOR SALE.—One Model K 21 Cleveland folding machine with continuous feed and motor equipment; like new; can be seen running. M 377.

FOR SALE.—12-inch Domore embossing machine; used but very little; will sell cheap. QUEEN ANNE STATIONERY CO., Louisville, Ky.

FOR SALE.—38-inch Dexter paper cutter. M 346.

**Megill's Patent
SPRING TONGUE GAUGE PINS**
Reg. U. S. Pat. Office



QUICK ON. The universally popular Gauge Pin. \$1.80 dozen

**Megill's Gauge Pins
for Job Presses**

Accurate and uniform. We make a large variety. Insist on Megill's products, Dealers or direct. Circular on request
THE EDWARD L. MEGILL COMPANY
Established 1870

761-763 Atlantic Ave., Brooklyn, N. Y.

**Megill's Patent
DOUBLE GRIP GAUGES**



WISE GRIP. Adjustable. Used for any Stock. \$2.50 set of 3.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

HELP WANTED

Bindery

WANTED—Working manager for job bindery in small city in southern California, on basis salary and percentage profits, or moderate investment, as preferred; shop is well established and has usual modern equipment, including ruling, folding and Smyth sewing machine; good opportunity for capable man broadly experienced in bindery operations. Write full description yourself and your experience, and state salary required. M 376.

Executive

EXECUTIVE to take charge of sales; a successful corporation with ample financial resources desires to secure the services of an experienced executive; must be energetic, familiar with the printing ink business and capable of organizing extensive sales department. Write in detail. All replies held strictly confidential. M 357.

Salesman

SALESMAN—High-grade man, now employed selling better class of printing, can add to his income with very little extra effort by representing medium-sized folding carton manufacturer located in New Jersey, twenty minutes from Canal Street and Broadway, New York City; thorough cooperation and protection given to right man. M 366.

INSTRUCTION

MILO BENNETT'S SCHOOL—World's best and one of the oldest; fine intertypes and linotypes, good building and surroundings; practical course at big school, \$10 per week; correspondence course, with keyboard, \$28; anyone desirous of increasing speed or taking up linotype or intertype operation or mechanism, write for free catalog. MILO BENNETT'S SCHOOL, Toledo, Ohio.

SITUATIONS WANTED

Bindery

BINDERY FOREMAN, competent in all branches, pamphlet to full bound, catalogs, edition, blank books, forwarding, finishing, stamping; thoroughly understands Cleveland, Dexter and Brown folders; efficient executive strictly reliable man; takes position anywhere. M 359.

Composing Room

COMPOSING ROOM FOREMAN—Practical printer with 28 years' experience; exceptional knowledge of every branch, including monotype, linotype and layout; have worked as compositor, mono operator and foreman; at present foreman of 11-machine trade plant; reliable, efficient and dependable; go anywhere; would consider position as monotype operator. M 369.

MONOTYPE KEYBOARD or combination operator desires position; ex-service man with about 10 years' trade and commercial plant experience, fast and accurate on the keyboard; can adjust and repair both machines; married, 35 years old and can report for work within a week or ten days. M 360.

LINOTYPE-INTERTYPE OPERATOR: 1700 lines; newspaper and trade plant experience; 6 years on machines; capable of fixing all trouble; clean proofs; married; 27 years of age; excellent references; wish to locate permanently. OPERATOR, 606 W. Central Ave., Toledo, Ohio.

YOUNG MAN, 26 years old, desires position with progressive firm; his experiences are as follows: 4 years as compositor, graduate from Carnegie Tech, 2 years as a layout man; wishes to get position with firm that has opportunity for a man of this experience. M 370.

MONOTYPE COMBINATION keyboard and caster operator wants position as combination operator or casterman; 6 years' experience; competent. MONOTYPE OPERATOR, 18 Potomac St., Dayton, Ohio.

MONOTYPE KEYBOARD OPERATOR—Just through the Philadelphia school; 12 years' experience at the case; willing to work at both; 30 years old; single. M 364.

LINOTYPE MACHINIST-OPERATOR, 22, one year experience, 4500 ems; small newspaper preferred; moderate wage. M 363.

COMPOSITOR—In 5th year, steady, willing worker; commercial, job; prefer New Jersey; seeks job with future. M 367.

YOUNG STONEMAN desires position; four years' experience on classes C and D work. M 365.

Executives

SUPERINTENDENT—General working foreman; can make a good business better, improve production, reduce costs, deal with customers, handle type, ink, paper intelligently; dependable fast worker seeking immediate change; go anywhere; experience covers hand composition, foreman, mark-up, layout, make-up, imposition, presswork, proofs—first to final—estimating, general production supervision and plant management; middle age; American; member Grotto, Consistory, etc. M 291.

MANAGER, PRODUCTION MANAGER, SUPERINTENDENT—A seasoned executive of wide experience and proven ability invites correspondence from party interested in securing services of printing plant executive with enviable record of accomplishment; complete details to interested principal who can use man away above the average; accustomed to handling large volume. M 374.

HIGH-GRADE EXECUTIVE with years of practical experience in plant and office; know plant and office management, estimating, sales, production, buying, cost systems; have had complete management of business; production manager of plants doing around a million a year business; a young man who can produce results. M 271.

EXECUTIVE—SALESMAN—12 years' experience printing, advertising and allied businesses; thoroughly familiar all branches; interested in proposition involving nominal salary and commission or profit-sharing agreement based on results; now connected in middle west where control some accounts. M 358.

GOOD ALLROUND PRINTING EXECUTIVE with wide and varied experience in Canada and United States; competent, trustworthy, reliable, practical man; booklet, catalog and color work; water color; A-1 typographer. M 354.

PRINTING EXECUTIVE, experienced as foreman and superintendent in producing high-grade color, catalog, publication and edition printing; married; available at once. M 379.

ESTIMATOR, production man, superintendent wants position; have U.T.A. production records; will give practical demonstration in estimating. Write for particulars. M 336.

Manager and Superintendent

SUPERINTENDENT OR PRODUCTION MANAGER with wide and practical experience in all departments and office of magazine, book, catalog and commercial plants doing a yearly business up to two million dollars; of unusual ability, capable of taking entire charge, can and will produce results; splendid references furnished; Christian, American, married, 42 years of age. M 356.

Office

DO YOUR COST RECORDS prevent needless expense and reduce cost or just distribute and regret them? Perhaps I can help you. M 368.

Pressroom

CYLINDER PRESSROOM EXECUTIVE, now employed, desires to make a change; 25 years' experience on all grades of halftone and color, magazine and commercial printing, single and two-color presses; mix colors, O.K. positions; good habits and dependable. M 373.

WHAT HAVE YOU TO OFFER?—I have rare and exceptional experience; 12 years as pressman and 11 years as color proofer in photo-engraving; married; anywhere in North America, including Mexico; union. EDWARD RITCHIE, 70 West 83d St., New York City.

SUPERINTENDENT WEB PRESSROOM—Publication, catalog; qualified to handle color quality and production; go anywhere with reputable house; highest references furnished as to ability and aggressiveness; available April 1. M 371.

CYLINDER PRESSMAN on singles and two-color, above the average, wishes to get in touch with some firm doing good halftone and color work; 12 years' experience, 3 years with one firm; steady; age 34; will go anywhere. M 375.

CYLINDER PRESSMAN, 12 years' experience on singles and two colors, running black and white and process, desires steady situation; married and reliable; good references. M 352.

SITUATION WANTED—Pressroom foreman; working executive, commercial, halftone, publication, process color and water color. Correspondence invited. M 378.

Representative

AMBITIOUS YOUNG MAN, practical knowledge of printing and advertising, will act as New Zealand representative for manufacturers; salary and commission basis; send proposition. WARWICK BOCK, 19 Russell Street, Christchurch, New Zealand.

Salesman

SALES EXECUTIVE, who thinks in terms of increased business; has been a hard-hitting manager in organizing a sales department and gets out and works himself; experienced in the creation of direct-mail advertising and knows how to apply creative ideas to the sale of printing; knows the printing business and estimating; twenty-two years' experience. M 199.

Typographer

EXPERT MODERN TYPOGRAPHER wants engagement as foreman in Chicago office; expert in modern typography; 10 years' successful experience as foreman on publications and ad typography; has tact and ability to cooperate with associates and customers; A-1 references; union. M 267.

WANTED TO PURCHASE

WANTED—17 by 22 Colt's Armory type press, also box stitcher; must be in first-class condition and cheap for cash. BOX 249, Sherbrooke, Quebec, Can.

WANTED—Tag machine, any model; must be capable making and printing two sides, patching, eyeletting regular and large size tags. M 362.

WANTED—Miehle cylinder, bed size 39 by 52 or 35 by 50; state serial number and lowest price for cash. M 372.

Dissipate Static . . DOYLE ELECTRIC SHEET HEATER . . Prevent Offset

Conquer Lint . . DOYLE VACUUM SHEET CLEANER . . Conquer Dirt

**Doyle's Brilliant Gold Ink
Doyle's Setswell Compound**

**J. E. DOYLE COMPANY
310 Lakeside Ave., Cleveland, Ohio**

**Doyle's Liquid Reducer
Doyle's Fast Dryer**

Please Mention THE INLAND PRINTER When Writing to Advertisers.

BUSINESS DIRECTORY

Air-Conditioning and Humidifying Systems

UTILITY HUMIDIZERS have outsold all other makes combined in the printing trade of New York City. Also oxidizers, neutralizers, and safety gas and electric heaters. UTILITY HUMIDIZER CO., 239 Centre St., New York.

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

Balers

ECONOMY BALER CO., Ann Arbor, Mich., U. S. A. Manufacturers of Economy baling presses, a press for every purpose. Send for circular.

AVAILABLE in six sizes, fully guaranteed. Will ship on order thirty days' trial. BUSINESS MEN'S PAPER PRESS CO., Wayland, Mich.

Bookbinding Machinery

BRACKETT STRIPPING MACHINES for library, job and edition binderies; catalog publisher; blank book, stationery, school supply, tablet and paper box manufacturers. Descriptive circulars and stripped samples on request. THE BRACKETT STRIPPING MACHINE CO., Topeka, Kan.

Brass Rule

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Brass Type

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Bronzing Machines

LACO FLAT BRONZING MACHINES with 9-time dusting, 4-time rubbing and double-action cleaning apparatus, built by LACO MASCHINEN-FABRIK, Paul Tschentscher, Leipzig W 33, Postfach 55, Germany.

THE MILWAUKEE flat-bed bronzer can be used with any press. C. B. HENSCHEL MFG. CO., Milwaukee, Wis.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Chalk Relief Overlay

COLLINS "Oak Leaf" chalk overlay paper. The most practical, most convenient and the quickest method of overlay known. Send for free manual "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 1518 Walnut Street, Philadelphia, Pa.

Composing-Room Equipment—Wood and Steel

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

THE WANNER COMPANY—See Typefounders.

Cylinder Presses

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Kelly Automatic jobber.

Easels for Display Signs

EASELS for display signs. STAND PAT EASEL CORP., 66-72 Canal Street, Lyons, N. Y.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, Chrysler Building, New York. Send for catalog.

Electrotypers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

Embossing Composition

STEWART'S EMBOSSEING BOARD—Easy to use, hardens like iron; 5¼ by 9½ inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Folding Machines—Automatic

RUSSELL ERNEST BAUM, 615 Chestnut Street, Philadelphia, Pa.

Gold Inks

EDWARD C. BALLOU CORPORATION, 456 Fourth Avenue, New York City. Gold and silver inks a specialty.

Line-up Tables

CRAFTSMAN LINE-UP TABLE CORP., 49 River Street, Waltham, Mass. Chicago office, 940 Transportation Building.

Lithographers

LUTZ & SHEINKMAN, INC.
LITHOGRAPHERS
2 Duane Street, New York

MICHAELSON LITHOGRAPH CO., INC., 21-55 Thirty-third Street, Bush Terminal, Brooklyn, N. Y. Commercial and color lithographers.

Lithographers' Supplies

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

Mailing Cartons

WHEELWRIGHT SAFEWAY MAILERS. Envelopes or laminated boxboard; superlative protection in transit. Send for prices. SAFEWAY SALES CORP., 126 Massachusetts Ave., Boston, Mass.

Metal Feeders

METAL FEEDERS for composing machines. ALFRED W. CHANNING, Inc., Valley Stream, N. Y. Manufacturers of the improved Simplex metal feeder.

Metal Furnaces

METAL FURNACES, Linotype, Monotype, etc. ALFRED W. CHANNING, Inc., Valley Stream, N. Y. Manufacturers of the Supreme metal furnace.

Numbering Machines

TYPOGRAPHIC HAND and Special. THE AMERICAN NUMBERING MACHINE CO., Brooklyn, N. Y.; Branch, 123 W. Madison Street, Chicago, Ill.

Overlay Process for Halftones

CHALK OVERLAY PROCESS dissolves no acids; simple, practical. Free sample, etc. DURO OVERLAY PROCESS, 579 Ravenswood Circle, Wauwatosa, Wis.

FREE MANUAL "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 1518 Walnut Street, Philadelphia, Pa.

Paper Cutters

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Patents—Trade Marks

PROTECT your inventions and trade marks. Complete information sent free on request. LANCASTER, ALLWINE & ROMMEL, Registered Patent Attorneys, 476 Ouray Bldg., Washington, D. C.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern office, Chrysler Building, New York. Send for catalog.

JOHN ROYLE & SONS, Paterson, N. J. Routers, bevelers, saws, lining and blocking specialties, router cutters; a line of quality.

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

Plate Mounting System

STEEL PLATE MOUNTING SYSTEM—the most durable, accurate and thorough, practical. Manufactured by UNIQUE STEEL BLOCK COMPANY, Waverly, N. Y.

Plateless Process Engraving and Embossing

FLEXIBLE RAISING COMPOUNDS and raising machines for Embossed and Engraved effects. Manufactured by HUGO LACHENBRUCH, 18 Cliff Street, New York City.

Price List for Printing

PORTE PUBLISHING COMPANY, Franklin Printing Catalog, Books and Systems for Printers, Salt Lake City, Utah.

Printers' Supplies

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

THE WANNER COMPANY—See Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printing Papers

A COMPREHENSIVE LINE of fine papers for every printing need. DWIGHT BROS. PAPER CO., 626 S. Clark Street, Chicago, Ill.
"Our Service will be Maintained"

Printing Presses

DUPLEX PRINTING PRESS CO., stereotype rotary presses, stereo and making machinery; flat-bed presses, Battle Creek, Mich.

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina Street, Chicago, Ill. Newspaper and magazine rotary presses.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

THE WANNER COMPANY—See Typefounders.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Steel Composing-Room Equipment

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Stereotyping Machinery

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina Street, Chicago, Ill. Complete line of curved and flat stereotyping machinery.

Stock Cuts

CATALOG showing thousands of ready made cuts. Write today. COBB SHINN, 40 Jackson Place, Indianapolis, Ind.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Stripping Machines

THE BRACKETT STRIPPING MACHINE CO., Topeka, Kan.

Tag Patching Machinery

TURN YOUR WASTE stock and odds and ends into money with a Makatag patch eyeletter. MAKATAG MFG. CO., Reading, Mass.

Type Founders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material—the greatest output and most complete selection. Kelly presses, Peerless platen press feeders. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress St.; New York, 104-112 E. 25th St.; Philadelphia, 13th, corner Cherry St.; Baltimore, 109 S. Hanover St.; Richmond, 11 Governor St.; Atlanta, 192-96 Central Ave., S. W.; Buffalo, 327 Washington St.; Pittsburgh, 405 Penn Ave.; Cleveland, 1231 Superior Ave.; Cincinnati, 646 Main St.; St. Louis, 9th and Walnut Sts.; Chicago, 517-519 W. Monroe St.; Detroit, 557 W. Larned St.; Kansas City, 932 Wyandotte St.; Minneapolis, 421 4th St., South; Denver, 1621 Blake St.; Los Angeles, 222-26 S. Los Angeles St.; San Francisco, 500 Howard St.; Portland, 47 Fourth St.; Milwaukee, 125 Second St.; Omaha, 1114 Howard St.; Seattle, Western Ave. and Columbia; Dallas, 1102 Commerce St.; Washington, D. C., 1224 H St., N. W.

CONTINENTAL TYPEFOUNDERS ASSOCIATION, INC., 216 East 45th St., New York City. General headquarters for all European types and New England types. Stocked in Chicago by Continental Typefounders of Chicago, Inc., 1138 The Merchandise Mart; in San Francisco by Mackenzie & Harris, Inc.; in Boston by Machine Composition Company; in Philadelphia by Emile Riehl & Sons; in Kansas City, Missouri, by Kansas City Printers' Exchange; in Des Moines by Des Moines Printers' Exchange; in St. Paul by Perfection Type, Inc.; in Buffalo by Charnock Machine Company. Orders taken in Baltimore by J. C. Niner Company and in Richmond by Pelouze Printers Supply Co.; St. Louis, R. 501, 1127 Pine St.; Detroit, 500 Marquette Bldg.

BAUER TYPE FOUNDRY, INC., 235 East 45th Street, New York, branch of Bauer Type Foundry, Germany, producers of Futura, Lucian, Bernhard Roman, Bernhard Cursive, Bauer Bodoni, Atrax, Phyllis and other European faces. Stocked with New England Type Foundry, Inc., Boston; Emile Riehl & Sons, Philadelphia; Turner Type Founders Co., Cleveland, Chicago, Detroit; Mackenzie & Harris, Inc., San Francisco; represented by J. C. Niner Co., Baltimore; James H. Holt, Memphis; Pelouze Printers Supply Co., Richmond.

CONTINENTAL TYPEFOUNDERS OF CHICAGO, INC., Merchandise Mart, Chicago; 500 Marquette Bldg., Detroit, representing the Continental Typefounders Association, Inc., in the Central States. Branch at 1127 Pine St., St. Louis. Stocked with M. L. Abrams Co., Cleveland. Orders taken by Perfection Type, St. Paul; J. Ruesch Printing Machinery Co., Milwaukee; Jas. H. Holt, Inc., Memphis, Tenn. Headquarters for European and New England types and composing room equipment. S. T. Judson, General Manager.

CONNECTICUT-NEW ENGLAND TYPE FOUNDRY, Meriden, Conn. Specialize in job fonts and pony-job fonts. Newest faces. Write for catalog.

THE WANNER COMPANY, typefounders, supply house, selling leading manufacturers' and typefounders' products, 714-716 S. Dearborn St., Chicago.

Wire

SENECA WIRE & MFG. CO., THE. Manufacturers of stitching wire from special quality selected steel rods. Quality and service guaranteed. Fostoria, Ohio.

Wire Stitchers

AMERICAN TYPE FOUNDERS CO.—Boston Wire Stitchers.

Wood Goods—Cut Cost Equipment

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

C...EASELS

You spend good money for advertising cut-outs or counter merchandise displays. It is economy to use the Stand Pat Easel, with special lock feature which insures it against falling down and relieves the strain the ordinary easel encounters. The Stand Pat Easel will outlive your display card. Write for samples today.

STAND PAT EASEL CO., 66-72 Canal St., Lyons, N. Y.

SEAMAN BETTER PRINTING PAPERS

Mill Distributors

SEAMAN PAPER COMPANY

411 Ontario St. W.

Chicago

Put your printing press and printing-house motor control problems up to Monitor.

If it can be done with a motor. . .

Monitor does it automatically

MONITOR CONTROLLER COMPANY, Baltimore, Md.

MOSINEE CELLUSUEDE

A cover paper of versatility readily adapted to varying uses. Here it is the ultra-smart, with a colorful swank and style peculiarly modern—there it carries the conservatively dignified appeal of sueded leather—here it lends itself perfectly to geometric design and superimposed tints—there it blends beautifully with the most chaste expression of fine typography—but, wherever used, this Cover Paper compels that favorable attention so necessary in the keen competition of advertising.

Samples and prices on request

SWIGART Paper Company CHICAGO

723 South Wells Street • Telephone Wabash 2525

TRIANGLE

AUGUST
ELDRIDGE
SCHIEFER

Metallic INKS

METALLIC INKS are no longer "temperamental". . . not if you are using Triangle's metallics. They work well on any stock at high production speeds and they come READY-MIXED. . . Send trial order.

Telephone:
Triangle 3770-71

TRIANGLE INK & COLOR CO., INC.

26-30 FRONT STREET

BROOKLYN, N. Y.

Western Service Office: 13 South Third Street, St. Louis, Mo.




BEHIND THE SCENES OF THE BUSINESS OF HOSPITALITY

IN ITS BUSINESS of making everybody "at home" away from home, the modern hotel assumes the proportions of a compact city under a single roof. Courtesy, service, entertainment, food . . . a thousand different tastes and preferences to be provided for . . . and Howard Bond—in office and guest room stationery, bills, laundry lists, and dozens of other forms—keeping track of the myriad of details with speed and certainty. Howard Bond's 14 distinctive colors and white, with envelopes to match, its five attractive finishes, secure instant recognition for hotel service. Leading hotels everywhere are specifying Howard Bond. It's good business.

THE HOWARD PAPER COMPANY • URBANA, OHIO

HOWARD BOND
HOWARD LAID BOND
HOWARD WRITING
HOWARD LEDGER
HOWARD POSTING
LEDGER
HOWARD MIMEOGRAPH
LINEN, RIPPLE, & CRASH
FINISH
HOWARD ENVELOPES
13 lb. for Air Mail
FOURTEEN COLORS AND
WHITE . . . FIVE FINISHES
Complete Ruling, Plating
and Punching Departments

HOWARD BOND
WATERMARKED
The NATION'S BUSINESS PAPER




Mail this coupon for New Portfolio of
"HOWARD BOND ON REVIEW"

Name _____
Firm Name _____
Address _____
City _____
State _____

THE HOWARD PAPER COMPANY
Urbana, Ohio

All that we ask is that you judge Howard Bond for yourself.
COMPARE IT! TEAR IT! TEST IT! AND YOU WILL SPECIFY IT!

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Variety in Printing Through Buckeye Cover

When the question is the preparation of a cover for a catalogue or booklet the experienced printer and advertiser naturally turn to Buckeye Cover. They know its strength, color range, texture, printing qualities and good form.

But —

When the question involves a folder or broadside isn't there danger of being too conventional — of having too little imagination? Do you realize that if you print your folder or broadside on lightweight Buckeye Cover you have something altogether different and better than the thousands of other commonplace folders with which it must fight for attention? Here are a few of your gains:

1. A folder that has color and quality, and will be picked up and read where others may be tossed aside. There are twelve colors and white from which to choose.
2. A new color for every mailing and each color attractive enough to compel notice.
3. A folder that will reach your customer in perfect condition because of the toughness and folding qualities of Buckeye Cover.
4. A paper surface far more interesting and appealing than the ordinary shiny sheet, and a wide variety of finishes from which to select.

Advertising is competitive. It is a constant fight for attention and approval. Your chance to emerge victor in this intense competition is much increased by the use of Buckeye Cover. Your cost should be no more.



THE BECKETT PAPER CO.

Makers of Good Paper in Hamilton, Ohio, Since 1848

THE MODERN MINDED PRINTER REQUIRES SPEED ECONOMY QUALITY

The operating speed of presses has been stepped up to a degree far beyond human operative alliance, but electrical energy has come to the front as an able companion to this terrific velocity.

What of the other non-mechanical element of this productive union, . . the paper. Resource Bond was designed to be its coactive companion by virtue of its unusual flat-lying qualities with minimum curling and wrinkling tendencies. It has the quality of mechanical precision.

A very generous rag content identifies it as a high grade bond yet the cost per pound is surprisingly reasonable. Try Resource Bond for your next "high speed" run. A new sample book will be rushed to you from our nearest jobber. There are nine colors, every one a beautiful shade, besides white.

GILBERT PAPER COMPANY · Menasha, Wisconsin



RESOURCE BOND



| |
|--------------------------------------|
| DREADNAUGHT PARCHMENT |
| LANCASTER BOND |
| VALIANT BOND |
| RADIANCE BOND |
| RESOURCE BOND |
| AVANCE BOND |
| DISPATCH BOND |
| GILBERT PAPER CO. No. 1 LINEN LEDGER |
| DREADNAUGHT LINEN LEDGER |
| OLD IRONSIDES LEDGER |
| DAUNTLESS LEDGER |
| ENTRY LEDGER |
| WHITE CLOUD ONION SKIN |
| WAVECREST BOND |
| GILBERT SAFETY BOND |

GILBERT
Quality
Papers

DISTRIBUTORS

ATLANTA, GA. Knight Bros. Paper Co.
BALTIMORE, MD. Baltimore Paper Co.
BATTLE CREEK, MICH. Cortright Paper Co.
BILLINGS, MONT. Carpenter Paper Co. of Mont.
BIRMINGHAM, ALA. Sloan Paper Co.
BOSTON, MASS. Century Paper Co.
BOSTON, MASS. Knight Allen & Clark, Inc.
CHICAGO, ILL. Chicago Paper Co.
CHICAGO, ILL. Empire Paper Co.
CLEVELAND, OHIO. Millcraft Paper Co.
COLUMBUS, OHIO. Scioto Paper Co.
DAYTON, OHIO. Rike Paper Products
DENVER, COLO. Carter, Rice & Carpenter Paper Co.
DETROIT, MICH. Seaman Patrick Paper Co.
GRAND RAPIDS, MICH. Carpenter Paper Co.
HARTFORD, CONN. Green, Low & Dolge, Inc.

INDIANAPOLIS, IND. C. P. Lesh Paper Co.
JACKSON, MICH. Crown Paper & Bag Corp.
JACKSONVILLE, FLA. Knight Bros. Paper Co.
LANSING, MICH. Weissinger Paper Co.
LINCOLN, NEBR. Lincoln Paper Co.
LOS ANGELES, CALIF. Carpenter Paper Co.
MEMPHIS, TENN. Tayloe Paper Co.
MIAMI, FLA. Knight Bros. Paper Co.
MILWAUKEE, WIS. Dwight Bros. Paper Co.
MINNEAPOLIS, MINN. General Paper Co.
NEW YORK, N. Y. Bishop Paper Co.
NEW YORK, N. Y. Conrow Bros.
NEW YORK, N. Y. Green, Low & Dolge, Inc.
NEW YORK, N. Y. Kuenstner & Lucie Paper Co.
OMAHA, NEBR. Carpenter Paper Co.
OSHKOSH, WIS. Oshkosh Paper Co.
PHILADELPHIA, PA. Paper House of Pennsylvania

PORTLAND, ORE. J. W. P. McFall
RICHMOND, VA. Virginia Paper Co.
SAN ANTONIO, TEXAS. San Antonio Paper Co.
SEATTLE, WASH. Carter, Rice & Co.
SIOUX CITY, IOWA. Sioux City Paper Co.
SPOKANE, WASH. Spokane Paper & Stationery Co.
ST. LOUIS, MO. Baker Paper Co.
ST. PAUL, MINN. Inter-City Paper Co.
SAN FRANCISCO, CALIF. Carter, Rice & Co.
TAMPA, FLA. Knight Bros. Paper Co.
TOLEDO, OHIO. Commerce Paper Co.
TOPEKA, KANS. Central-Topeka Paper Co.
TULSA, OKLA. Tayloe Paper Co.
VANCOUVER, B. C. Coast Paper Co.
WASHINGTON, D. C. Virginia Paper Co.
EXPORT: Walker, Goulard, Plehn, New York City



48 hours from here this clay is in transit, having been applied to its base stock and shipped as a special coated paper, to some customer—faced with an urgent emergency.

48 HOURS from *here*

NEW VALUES!

Cantine's new mill control system not only results in matchless service but in extra values, too.

The phone brings an urgent message. A Cantine customer somewhere needs a special coated paper extra quick.

When Cantine customers need special service, they get it. Within 48 hours the paper is in transit or actually in the printer's hands.

You cannot foresee when you will need emergency service like this—you only know that sometime you will.

Cantine's alone can give it to you. The way to assure getting it is to use Cantine's stock service too. (All grades, colors, sizes and weights of Cantine's Papers for likely requirements are carried in stock by Cantine distributors everywhere.)

THE MARTIN CANTINE COMPANY

Mills at Saugerties, N. Y.

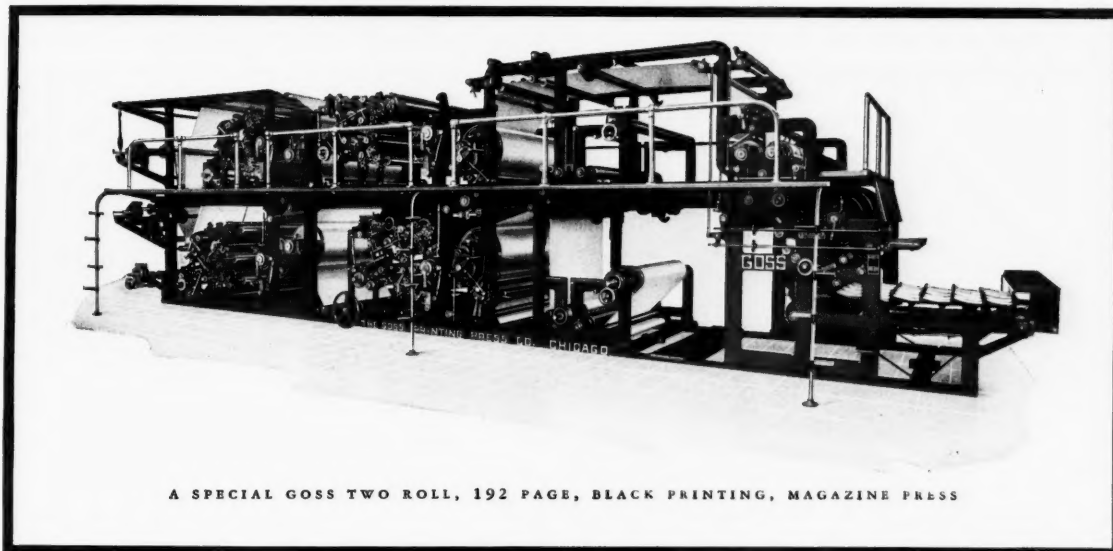
New York Sales Office: 501 Fifth Ave.

Specialists in Coated Paper since 1888

Cantine's COATED PAPERS

ESOPUS • CANFOLD • VELVETONE • ASHOKAN • HI-ARTS • WATERTONE
M. C. FOLDING • DUO-BOND • COLORFOLD • NIAGARA • LITHO • ZENA

. IT ISN'T WHAT WE THINK NOR WHAT
WE SAY THAT ESTABLISHES THE GOOD REPUTATION OF GOSS PRINTING
PRESSES BUT IT IS WHAT OTHERS THINK



A SPECIAL GOSS TWO ROLL, 192 PAGE, BLACK PRINTING, MAGAZINE PRESS

You Can Lower Your Prices *Lower*, if Need Be, and Still Pay Wages and Dividends

LOWER printing prices need not worry you. You need not forego profits. If competition names prices lower than yours, pledges equal quality, and gets the business, that's your suggestion to go get a GOSS Special Rotary Magazine Press. With it, you can lower *your* prices *lower*, if conditions demand that, and you can pay usual wages and overhead and still declare usual dividends. It meets modern conditions with a victory shout. It prints for your profit because it meets economic and modern requirements better. It replaces many old units. It takes less space. It costs less. It operates for less. It operates at high speed, with superb register and clean, clear impressions. It delivers 15% to 25% faster than any other similar type. It prints black and white or color. With a GOSS Special, you can lower your prices lower, if you must, and take full advantage of all of the profit possibilities in that most desirable ability. Ask for proof.

THE · GOSS · PRINTING · PRESS · COMPANY

Main Office and Factories: CHICAGO, ILLINOIS

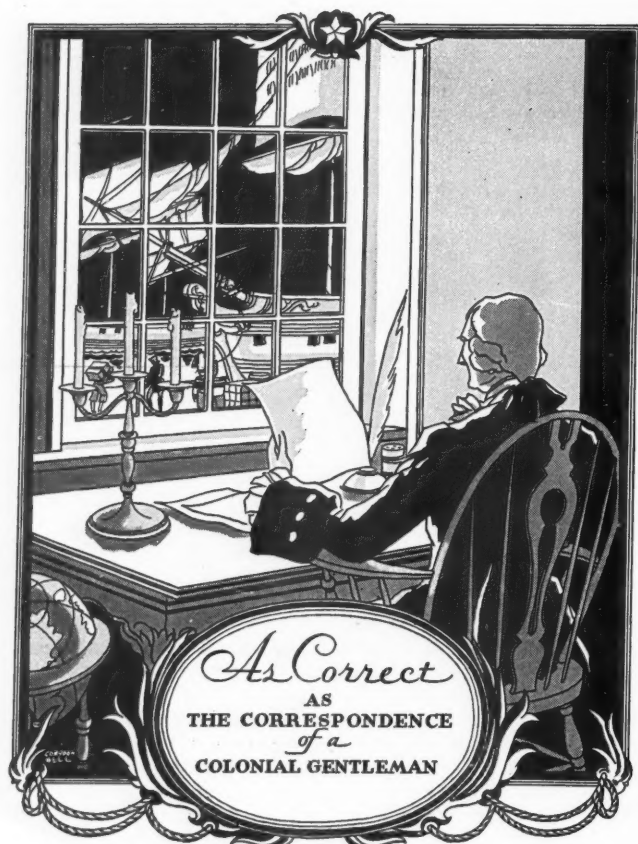
NEW YORK OFFICE: 220 EAST FORTY-SECOND ST.

SAN FRANCISCO OFFICE: 707 CALL BUILDING

THE GOSS PRINTING PRESS COMPANY OF ENGLAND, LTD. ' ' ' LONDON

GOSS

Please Mention THE INLAND PRINTER When Writing to Advertisers.



IN the days of powdered periwigs and punctilious manners, letters might be weeks or months in transit. So they made up in social grace and grandiloquence what they lacked in news value.

Today's standards of correctness are geared to swifter action. But bond paper of a suitable rag content remains the one correct medium for conveying important thoughts. When *Correct Bond* is chosen to do the honors, the letter is certain to give a fine account of the sender, while implying a graceful compliment to the recipient.

Correct Bond is a rag content, loft dried bond costing much less than expensive brands of bond paper. It takes so kindly to type and plates and ink under any process that printers, engravers and lithographers everywhere recommend it to their customers as the paper to be used wherever correctness, distinguished appearance and reasonable price are important factors.



Correct Bond
The LETTERHEAD PAPER
THE AETNA PAPER COMPANY
Dayton, Ohio



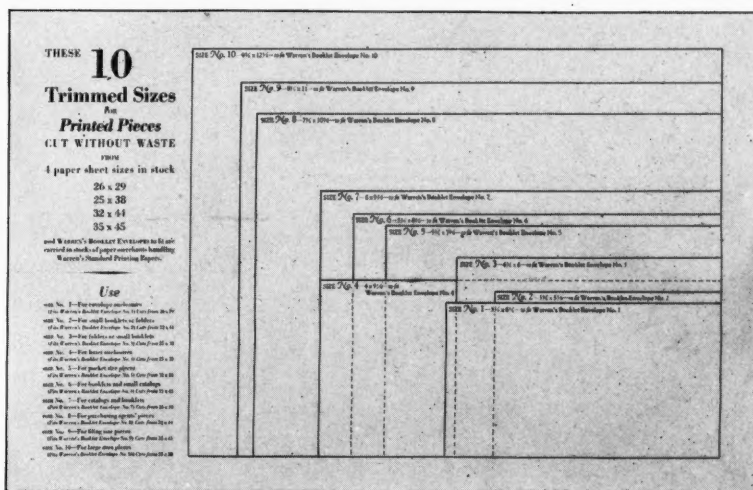
This Chart helps cut expensive "WASTE MOTION"

THE "waste motion" of odd-size jobs—all the extra operations you're forced to go through when a customer specifies a mailing piece with "trick" dimensions—you know well enough how expensive they are . . . and how unnecessary!

And when you've wasted time—and spent money—on getting special paper and special envelopes . . . skimped the time you wanted to put on creating something really fine . . . upset the whole routine of your shop with special handling on every operation . . . what have you got to show for it? Just a booklet—that has nothing but its slightly different dimensions to make it distinctive! And *your* profit 'way below what it should have been!

These are the facts—as you know. Yet many buyers of printing—in striving for "different" mailing pieces—do not realize that *printing*, not size and shape, makes a booklet stand out.

But you can help them learn—even give them a sure method of keeping away from odd sizes for good and all.



This new Warren Chart will do it. It carries diagrams (in actual size) of ten different mailing pieces.

Every size on the Chart is standard . . . cuts without waste from standard sheet sizes . . . fits Warren Standard Booklet Envelopes.

The Chart (it's only 11" x 17") fits right under the glass on your customer's desk . . . where he can refer to it when he's planning a printing job. It shows him the wide choice he has in standard sizes. Keeps him from insisting on something "trick"

when he calls you in. See what this means for you? Paper and envelopes right at the paper merchant's . . . no special production expense . . . no waste time and money on getting special stock on envelopes . . . your whole time to turn out a fine job . . . and the full profit your skill entitles you to!

You can get a supply of these Charts from any merchant handling Warren's Standard Printing Papers. See that each of your customers gets a Chart. And impress upon him how he'll save money by using it.

S. D. WARREN COMPANY, 89 Broad Street, Boston, Massachusetts

Please Mention THE INLAND PRINTER When Writing to Advertisers.

A Remarkable Range
of Choice in

**HAMMERMILL
COVER**

12 Colors

| | |
|-------------|-----------|
| White | Gray |
| Blue | Turquoise |
| Terra Cotta | Green |
| Goldenrod | Brown |
| Scarlet | Yellow |
| Sepia | Purple |

9 Finishes

STOCK ITEMS—Antique and Ripple

SPECIAL—Laid ✓ Cloud ✓ Morocco ✓
Heavy Leather ✓ Plate ✓ Brushmark ✓
Crash

3 Weights

Basis 50
20 x 26

Basis 65
20 x 26

DOUBLE THICK

Stock Sizes

20 x 26 23 x 35 26 x 40
in Single Weights

20 x 26 23 x 35
in Double Thick

♦ [For large sample book of the stock items or samples of special finishes
ask your nearest Hammermill Agent or write (on your business
letterhead) to Hammermill Paper Company, Erie, Pennsylvania] ♦

HAMMERMILL PAPER COMPANY, ERIE, PENNSYLVANIA

MOLLOY CATALOG COVERS

"Talk about Quality!—that Molloy Cover
Certainly Conveys the Right Impression"

© 1929

HINDERLITER TOOL COMPANY
ROTARY AND STANDARD
MILL TOOLS

GLENIDE WOOLEN MILLS

BUILDERS WOODWORK
LATEST DEVELOPMENTS IN PLANNING CATALOGS

Glenside Woolen Mills—Hinderliter Tool Co.—and the Builders Woodwork Catalog Covers, convey the impression of quality, durability and true value to every one who sees them. They are given the advantage of attractive appearance and appropriate setting by specially designed Molloy Covers, to arouse a favorable first impression, so essential in successful selling. Molloy Covers are specially designed for each book. They are durable to stand hard usage and can be cleaned with a damp cloth when soiled. Tell Molloy artists about any book you may contemplate—let them submit ideas to increase the sales value—no obligation. If you want catalog suggestions, send for special survey "Latest Developments in Planning Catalogs". Molloy offers a full range of materials and prices to suit any sales problem.

SEND FOR SAMPLE COVER

FLEXIBLE COVERS
STIFF-BOUND COVERS
LOOSE-LEAF COVERS

ARTIFICIAL LEATHER
FLEXIBLE MOCOTAN
HOT DIE EMBOSSED PAPER

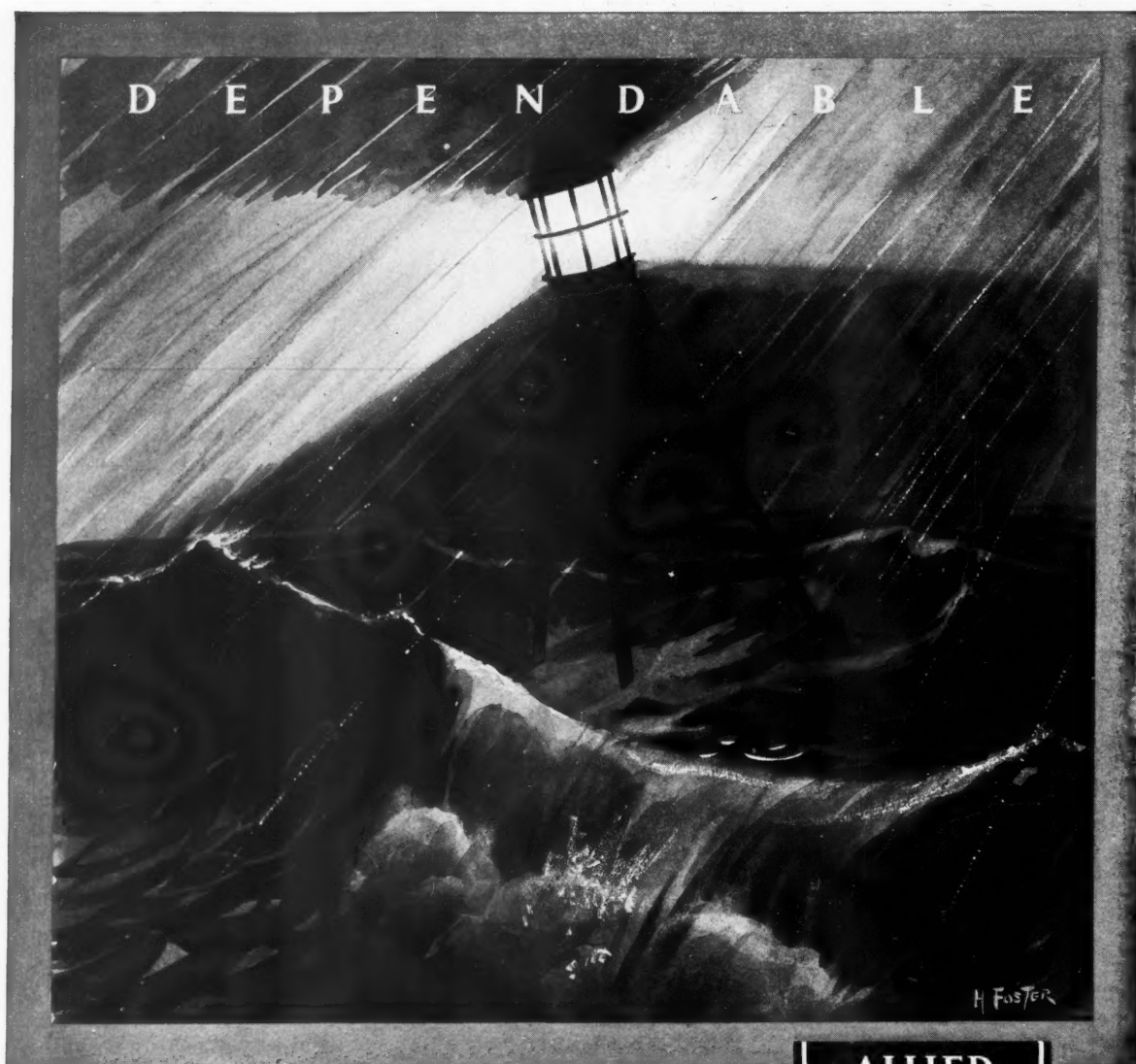
THE DAVID J. MOLLOY COMPANY

2859 North Western Avenue, CHICAGO, ILL.

New York Address: 52 Vanderbilt Avenue

Please Mention THE INLAND PRINTER When Writing to Advertisers.

109



**ALLIED
DURABLE
FOLDER**
(Rag Content)

ALLIED DURABLE FOLDER is the distinguished leader of a distinguished line of folding enamels made by the ORIGINATORS of folding coated paper. Its high content of clean, new rag gives it rare durability. It keeps good pieces in good condition long after they have been mailed. It stands the gaff of repeated thumbing and folding. And it assures brilliant printing results. If your next printed piece calls for sheer quality and dependability, by all means use Allied Durable Folder. We will gladly send you a generous test supply without cost.

ALLIED PAPER MILLS, KALAMAZOO, MICHIGAN

New York Office and Warehouse: ALLIED PAPER MILLS, INC., J. W. Quimby, Vice-President, 471 Eleventh Avenue, New York City, New York.

Chicago Office: COURTNEY H. REEVES, Manager, 400 W. Madison St., Chicago, Illinois.

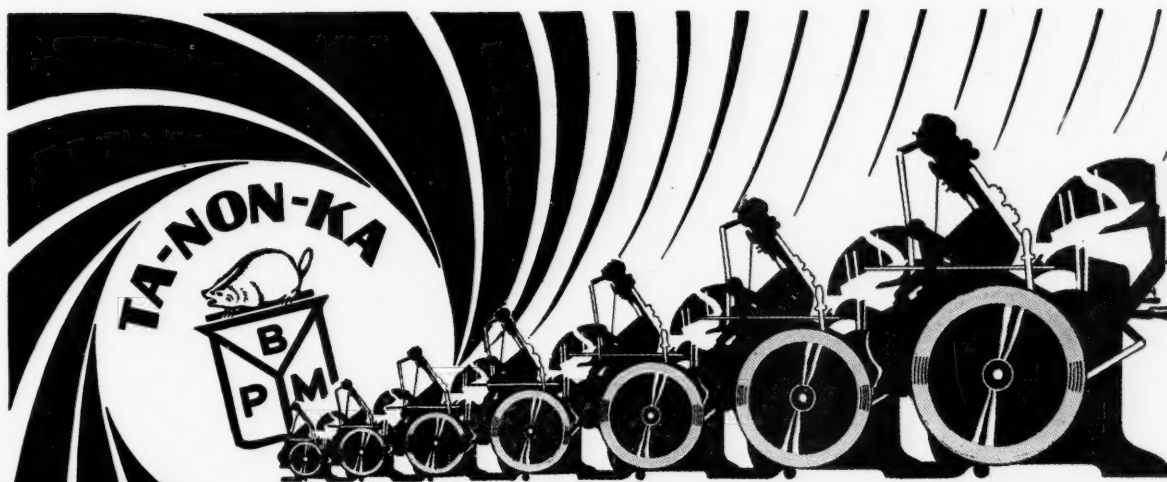
New England Representative: J. A. ANDREW, 10 High Street, Boston, Massachusetts.

Western Representative: R. C. BISHOP, 461 Market Street, Sheldon Bldg., San Francisco, Calif.

ALLIED PAPER MILLS



PAPERS



Doing the same job *year after year...* **CUTS COSTS!**

If a printer's presses were running constantly on the same job... always the same form, size, ink and stock—think of the reduced cost-per-thousand copies!

In the manufacture of paper similar economies are possible. Specialized production on just one grade of paper, year after year, not only cuts costs but insures a fine grade of paper—always of absolute uniformity.

Badger Paper Mills concentrate on just one grade of sulphite bond—controlling the process from log to finished sheet. The result is a strong, uniform paper at low cost. As a guarantee of unvarying, uniform fine quality this sheet is watermarked "TA-NON-KA BOND."

A crisp, clean white and eight sparkling colors... all standard sizes and weights... TA-NON-KA BOND is available for every purpose where a bond paper is required... and in many places where bond is not now used. Before figuring on any job, investigate!

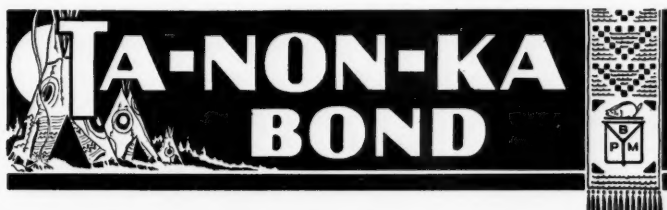


*Write for Sample Sheets and Name
of Your Nearest Distributor.*

Ask for this new
—TA-NON-KA BOND—
Sample Book... it
will be sent free.

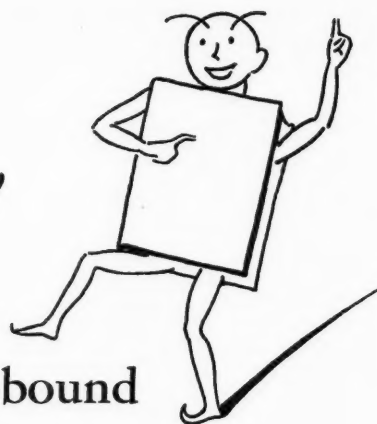
BADGER PAPER MILLS, Incorporated
PESHTIGO « « « « WISCONSIN

4-31

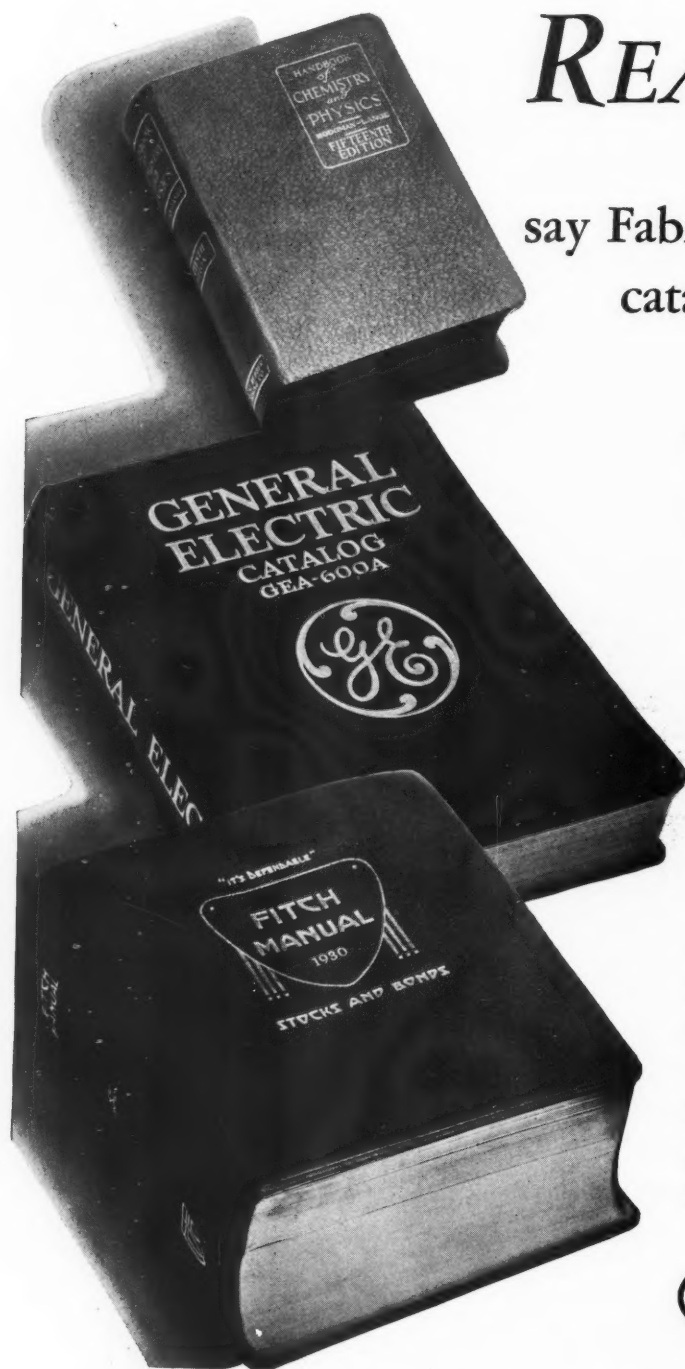


Please Mention THE INLAND PRINTER When Writing to Advertisers.

"STOP, LOOK and *READ*"



say Fabrikoid-bound
catalogues



YOU can judge a book by its cover, when that cover is Fabrikoid. You know that anyone who chooses such a long-wearing and beautiful cover has put valuable material inside it.

Du Pont Fabrikoid is a cover material with many advantages. It takes gold or ink stamping, airbrushing, printing, embossing, superfinishing in one or more colors. What's more it is waterproof . . . can be washed.

Next time you want a job prepared in a striking, decorative way, try du Pont Fabrikoid. Write for samples and information. Just address E. I. du Pont de Nemours & Company, Inc., Fabrikoid Division, Newburgh, N. Y. Canadian subscribers address: Canadian Industries Limited, New Toronto, Ontario, Canada.



THESE BEAUTIFULLY BOUND
BOOKS were executed in du Pont
Fabrikoid by J. F. Tapley Company,
Long Island City, New York.

FABRIKOID

MAKES COVERS SAY "ATTENTION"

Please Mention THE INLAND PRINTER When Writing to Advertisers.



THE BACON OR THE SHADOW?

The dog thought his reflection in the water was another dog also carrying bacon. Snapping at the shadow of the meat — he lost his own bacon.

TODAY EVERY ADVERTISER NEEDS TO BRING HOME THE BACON

Have you had a booklet that didn't pull? A broadside that died with scarcely an echo? Many, many times the cause for disappointment is PRICE—cutting quality with "just as good" materials to meet a low price . . . PRICE IS A SHADOW. Grasping at the shadow often loses the bacon. We sympathize with the advertiser who needs to bring home the bacon—with the printer who is determined to help him do it. Wise advertisers choose a thinking printer—then give him a chance to put thought into the job . . . It's the thought, research, and experience behind I. P. I. Inks that make them effective in the hands of the thinking printer. Today, advertisers need to bring home the bacon . . . Use I. P. I. Inks—give your work a fair chance to deliver bacon—not just a shadow!



THE INTERNATIONAL PRINTING INK CORPORATION

Successor to The Ault & Wiborg Co. . . The Queen City Printing Ink Co. . . Philip Ruxton, Inc.
75 Varick Street, New York . . . 26 branches in principal cities



THE PRINTING SALESMAN

WHO BROUGHT HOME THE BACON

Once upon a time, a printing salesman said:

"It's hard to sell quality these days. But we *must* do something to lift ourselves above the same level of the whole crowd of our competitors. What is the one element of a job that adds least to the cost and yet gives the finished work an extra touch of quality?"

"I have it—it's ink. The best ink, properly 'engineered' for specific jobs, with the best color values—costs but little more than ordinary inks. I'll get the boss to use the best ink, to choose our colors with extra care. Then our work will stand out above competition—even when we do have to meet prices that are pretty close."

His boss saw the point, said Okay, and then added:

"While you've been thinking, I haven't been asleep. I'll add my bit. I'll study each job carefully and find at least one way in which I can improve on

the idea, the workmanship, or the economy of getting out the job."

The salesman was enthusiastic.

"Fine! Then I'll call the client's especial attention to the fine quality of ink we used—the extra *thought* we put into the job."

The result? Their shop soon had a reputation for better work—at a competitive price. And their competitors could never quite figure out why that shop always kept busy—even when times were slow.

• • •

That's the policy back of I. P. I. Inks. *Fine quality* of materials—extra *thought*.

That's why I. P. I. Inks can help you to bring home the bacon.

• • •

We have prepared an attractive four-color folder, especially written, which you can mail to prospects to help sell your workmanship on the *extra-thought* basis. A limited quantity available to you—ask for information.



THE INTERNATIONAL PRINTING INK CORPORATION

Successor to The Ault & Wiborg Co. . . The Queen City Printing Ink Co. . Philip Ruxton, Inc.

75 Varick Street, New York City . . 26 branches in principal cities



IMPRESSIONS

EVER since the first paleolithic man carved the handle of his war club or the Greeks sculptured the fifty colossal figures in the gable of the Parthenon, men have striven to impress their fellows.

Today, in order to effect a desirable impression, we erect exquisite porticos to fine buildings... array ourselves in the latest from Paris... adopt lithographic effects on fine offset papers...

Maxwell Offset is an unusually fine offset paper. It does not fuzz or lint—will not wave, curl or stretch on the press—is exceedingly strong.

Colors—brilliant blue-white, india, cream, blue. Machine finishes—wove, text, laid. Plated finishes—ripple, linen, hand-made and crash, made on what is probably the largest plater in the world and available in the largest sizes.

*The nearest Maxwell distributor, or
the mill, will furnish samples and
further information*



**THE MAXWELL PAPER COMPANY
FRANKLIN • WARREN COUNTY • OHIO**

Maxwell Offset
TUB SIZED

**MANUFACTURERS
OF
MAXWELL
BOND
MAXWELL IS
MADE WELL**

Please Mention THE INLAND PRINTER When Writing to Advertisers.

WE studied the mail of 100 great corporations ... to create **DAILY MAIL BOND**

To the Printer:—Here is a message that business form users are reading. It is acquainting them with Daily Mail Bond and its uses in every department and for every routine purpose. We guarantee to you and to your trade that Daily Mail Bond covers every requirement in the producing of letterheads and business forms. The "Ten-Point Book" will acquaint you with the value-characteristics of this sheet.

THAT is one reason why Daily Mail Bond fits the daily routine of business, offering to every department a remarkable paper at a moderate price. It stands the stress of hard usage—handling, filing, folding, punching, perforating; takes printing exceedingly well whether by letterpress, offset, or duplicating machines. No company, inferior to Champion in size, resources, experience, and facilities could possibly equal the value which Daily Mail Bond offers to business. Made in white and 9 colors, with envelopes to match.

10 Points of Bond Paper Value

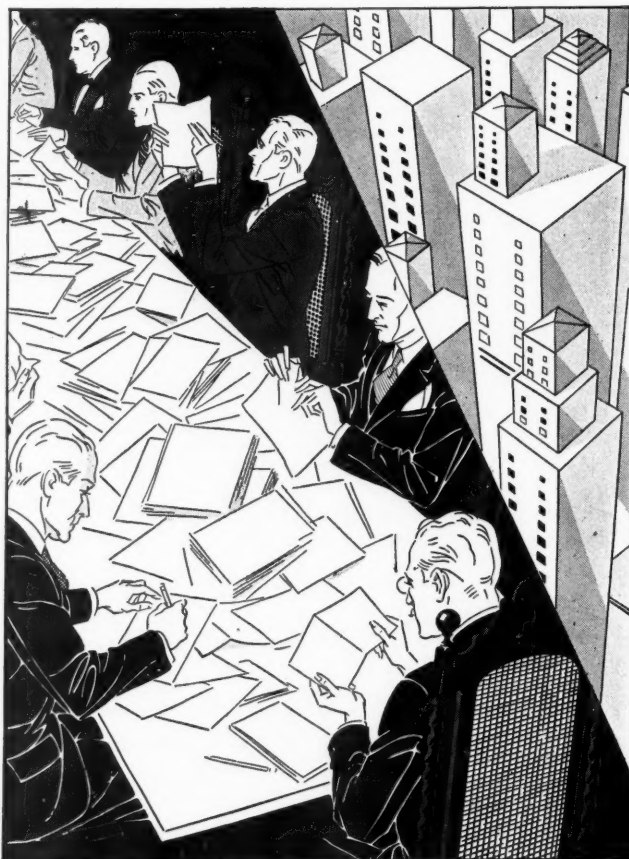
Unusual cleanliness ... Sorted sheet by sheet ... No wire marks ... A good bond surface ... Uniformity of color ... Almost no "duplexing" ... Opacity ... No curling ... Performance ... Permanence.

THE CHAMPION COATED PAPER CO.
Dept. A, Hamilton, Ohio

CHAMPION DAILY MAIL BOND



This book, "Ten Points of Value," amplifies and describes fully the value-characteristics of Daily Mail Bond, and their application to the printer and user of letterheads and business forms. This and other material gladly sent upon written request on your letterhead.



DISTRIBUTORS

BOSTON.....Globe Paper Company
CHICAGO.....J. W. Butler Paper Co.
CINCINNATI
The Cincinnati Cordage & Paper Co.
The Standard Paper Co.
CLEVELAND...The Millcraft Paper Co.
COLUMBUS.....Scioto Paper Co.
DALLAS.....Southwestern Paper Co.
DAYTON
The Cincinnati Cordage & Paper Co.
DENVER.....Butler Paper Co.
DETROIT.....Butler Paper Co.
The Whitaker Paper Co.
FORT WORTH
Southwestern Paper Co.
GRAND RAPIDS
Central Michigan Paper Co.
HOUSTON.....Southwestern Paper Co.
INDIANAPOLIS.....Century Paper Co.
Indiana Paper Co.
JACKSON.....Martins-Currie Paper Co.
KANSAS CITY
Missouri-Interstate Paper Co.
LOS ANGELES.....Sierra Paper Co.
LOUISVILLE.....The Rowland Co., Inc.

MILWAUKEE.....Standard Paper Co.
MINNEAPOLIS...McClellan Paper Co.
NEW YORK
Blake-Butler Paper Co.
A. W. Pohlman Paper Co., Inc.
PHILADELPHIA
Garrett-Buchanan Co.
A. Hartung & Co.
The Paper House of Pa.
PROVIDENCE.....Paddock Paper Co.
ST. LOUIS
Mississippi Valley Paper Co.
Shaughnessy-Kniep-Hawe Paper Co.
SAN FRANCISCO
Pacific Coast Paper Co.
SHREVEPORT
Louisiana Paper Company
TOLEDO.....The Millcraft Paper Co.
TULSA.....Missouri-Interstate Paper Co.
HONOLULU, T. H.....Patten Co., Ltd.



FOR THE DAILY ROUTINE OF BUSINESS

Butler's Ambassador Lines



The Modern Diplomats of Business

When an emissary is sent to a diplomatic post where reliability and dignity are required, he is given the title "Ambassador."

When Butler develops a paper and names it "Ambassador," that paper has been carefully tested, proven to be an exceptional value and capable of presenting a printed message in a dignified manner.

Ambassador Enamel, for instance, is noted for its ability to portray color and texture with life-

like fidelity, while Ambassador English Finish adds persuasiveness to the message it carries.

Equally fitted to create the precise effects desired upon the particular clientele it is designed to reach, are Ambassador Super, Ambassador Offset Book and Ambassador Bristol.

The Butler distributors listed below can supply not only the Ambassador lines, but a wide variety of printing papers that fulfill every printing requirement.

 **Butler**
Paper

BUFFALO—Butler Paper Corporation—
Mill Sales Division
CHICAGO—J. W. Butler Paper Company
DALLAS—Southwestern Paper Company of Dallas
DENVER—Butler Paper Company
DETROIT—Butler Paper Company
DULUTH—McClellan Paper Company
FORT WORTH—Southwestern Paper Co. of
Fort Worth

FRESNO—Pacific Coast Paper Company
GRAND RAPIDS—Central Michigan Paper Co.
HONOLULU—Patten Company, Ltd.
HOUSTON—Southwestern Paper Co. of Houston
KANSAS CITY—Missouri-Interstate Paper Co.
LOS ANGELES—Sierra Paper Company
MILWAUKEE—Standard Paper Company
MINNEAPOLIS—McClellan Paper Company
NEW YORK—Butler American Paper Company

NEW YORK—Blake-Butler Paper Co., Inc.
OAKLAND—Pacific Coast Paper Company
PEORIA—J. W. Butler Company
SACRAMENTO—Pacific Coast Paper Company
ST. LOUIS—Mississippi Valley Paper Company
ST. PAUL—McClellan Paper Company
SAN DIEGO—Sierra Paper Company
SAN FRANCISCO—Pacific Coast Paper Company
TULSA—Missouri-Interstate Paper Company

Please Mention THE INLAND PRINTER When Writing to Advertisers.



AWAY BACK IN 1909

22 Years Ago---

The twelve underlying principles of the Standard Cost Finding System for Printers were devised at the First International American Printers Cost Congress.

The greatest achievement of the United Typothetae of America has been its steadfast, never-ceasing maintenance through all these years of *uniform* cost finding methods in the industry.

The Standard Cost Finding System has been the principal factor in the business success of thousands of individual printers. It is the foundation for the soundness and the strength of the printing industry today.

Through all these years this vital force has been kept strong and vigorous by the United Typothetae of America.

The United Typothetae of America has kept the faith with those forward-looking printers, Typothetae members and others, who build well so long ago.

[[An interesting, informative, and helpful booklet has been prepared, "Cost Figures Tell the Story." It is yours for the asking. Just send the coupon.]]

**KNOW
YOUR
COSTS!**

**United
Typothetae
of America**

*The International
Association of
Printing Plant Owners*

UNITED TYPOTHETAE OF AMERICA,
TOWER BUILDING, Washington, D. C.

Without obligation to me, please send me your booklet, "Cost Figures Tell the Story," by Barger G. Nix.

Name.....

Position.....

Firm.....

Address.....

I-28

At a Profit!



*Caslon Bond's honesty of manufacture, its constant quality, its twelve colors—and the Standard White—have made its watermark a symbol of *known* value in the popular-priced bond paper field.



CASLON BOND

AFTER all, the object of operating a printing business is to make a *profit*. All help given to printers by paper makers may be measured in its value to the printer only in terms of the profits it not only points the way to, but helps to *get*. With this truth firmly in mind, The Munising Paper Company* has produced a plan which is based on the sale of *more printing by printers* in a way that spells just one thing: profits. It is a sales help built along new lines, and it doesn't cost anybody but The Munising Paper Company a red cent. It is available *only* through Caslon Bond distributors. If you will get in touch with your nearest distributor (a list of them will be sent on request to Department A-303, 411 W. Ontario Street, Chicago) you'll not regret it.

THE MUNISING PAPER COMPANY
Manufacturers
MUNISING, MICHIGAN



FOR THIRTY YEARS this emblem has stood for the best in Engravings and Illustrations. At present it is a symbol for the most highly developed organization in the Engraving and Illustrating field

ENGRAVINGS both in black and white and colors made in our Engraving Shops as well as Illustrations and Designs from our Advertising Art Studios are unexcelled in quality anywhere

THE SIZE OF OUR INSTITUTION enables us to have specialists in every branch who understand the handling of every problem no matter how difficult thereby rendering a service distinctly different from the average Photo-Engraving Plant

BARNES-CROSBY COMPANY

E. W. HOUSER, PRES.

ADVERTISING ART STUDIOS

PHOTO ENGRAVINGS AND

- - - COLOR PLATES - - -

COMMERCIAL PHOTOGRAPHERS

NINE NORTH FRANKLIN ST. COR. MADISON ST.

CHICAGO, ILL.

TELEPHONE FRANKLIN 7601

MANAGEMENT BOND

A HAMMERMILL PRODUCT

A Good "buy" for Printers

1. BECAUSE it is a good sheet of paper at a low price.
2. BECAUSE it is made by the most experienced manufacturer of sulphite bond paper.*
3. BECAUSE it is distributed by Hammermill Agents, successful paper merchants with reputations to maintain.
4. BECAUSE it is quickly available, anywhere in the United States, in a large variety of colors, weights and sizes.
5. BECAUSE, on its own account, Management Bond is advertised extensively to your customers so they will recognize it as a standard article when you supply it.

*Management Bond is made in a splendid new paper mill at Hoquiam, Washington, by Hammermill methods, under the supervision of men with long Hammermill experience.

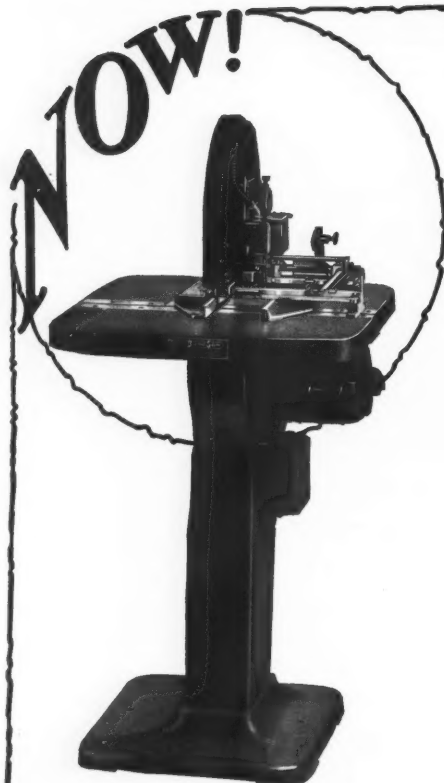
HAMMERMILL PAPER COMPANY
ERIE, PENNSYLVANIA

Please mail me the Portfolio of Management Bond, and a large sample book of the line.

NAME _____

POSITION _____

(Attach to your company letterhead)



A NEW ROUSE BAND SAW!

(Number two)

at a new low price

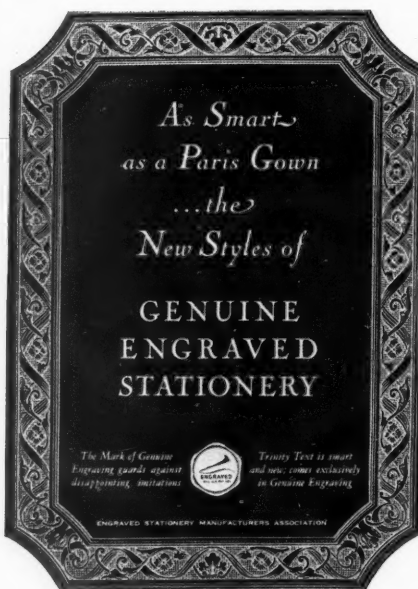
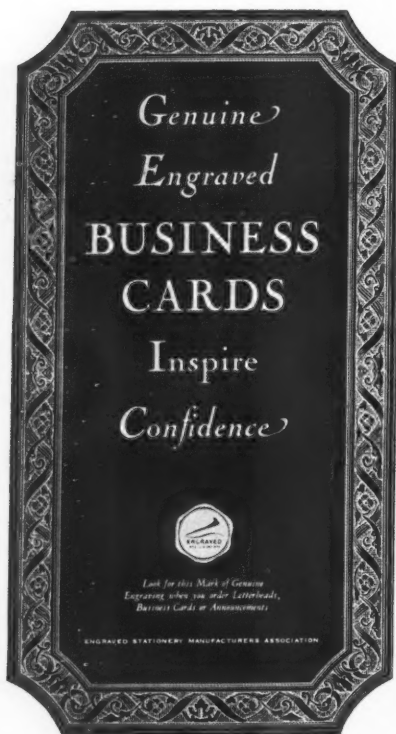
A THOROUGHLY PROVEN, remarkably efficient device, this new, ingeniously simplified version of a famous Rouse product! ▲ Rouse Band Saw No. 2 is the counterpart in all but capacity of the popular Rouse Standard Band Saw. Its sturdy, simplified construction makes for a notable reduction in price; clever designing ensures unlesened performance! ▲ Ideal for the newspaper plant or trade shop that does not require a saw of maximum capacity is Rouse Band Saw No. 2. ▲ Seven inches of variable length slugs cut to exact measure in half a minute! ▲ Ad slugs and spacing material cut to desired length by automatic feed! ▲ Standard equipment (three blades, tools and 1-3 H. P. 3 phase 220 volt, 60 cycle A. C. or 230 D. C. motor). ▲ A guaranteed Rouse product of pledged performance at a new low price!

For Prices and Further Information Write

H • B • R O U S E

and Company

2214-16 WARD STREET • CHICAGO



OUTSTANDING advertisements like these will carry the message of Genuine Engraving to new millions this season. Outstanding publications in the world of Society and the world of Commerce will cover your key customers and prospects to make sales easier. And outstanding profits will reward the printers and stationers who tie in with the E.S.M.A. campaign. 1931 will be a great year for Genuine Engraving!

(LEFT) Typical advertisement in the 1931 Commercial Series. The schedule includes *Printers' Ink*, *Time*, *Nation's Business*, *Printed Salesmanship*, *The Business Week*, *Sales Management*, *Advertising & Selling*, *Printers' Ink Monthly*—blanketing America's executives!

(RIGHT) First advertisement in the 1931 Social Series, appearing in *Cosmopolitan*, *Vogue*, *Junior League*, *Vanity Fair*, *House & Garden*—over two million quality circulation!

Copyright 1931.
Engraved Stationery Manufacturers Association

Questions to ask yourself

ABOUT METAL

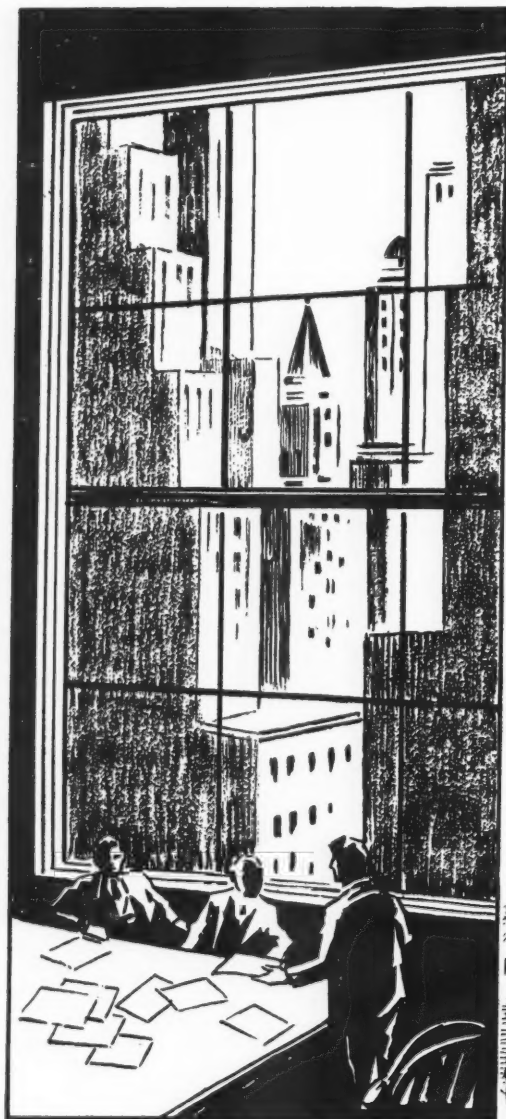
In far too many cases metal handling costs are assumed to be necessary expenses — unavoidable and therefore never carefully analyzed. The excessive metal charges on your books are a direct drain on net profits. Examine composing room costs—then investigate the modern answer to these questions. How much of the metal purchased has disappeared when inventories are taken? How much dross has been exchanged in a year? How much toning metal is needed? How much fuel does the melting furnace consume? What is the rental value of the space it occupies? What labor is employed in handling metal? What investment is tied up in metal stocks? What storage space is used? What does down-time on machines cost you? What cost is involved in unnecessary resetting—in excessive make-ready time? What do delays at press time add to your overhead? Analyze your operating costs—the figures will be surprising and staggering.



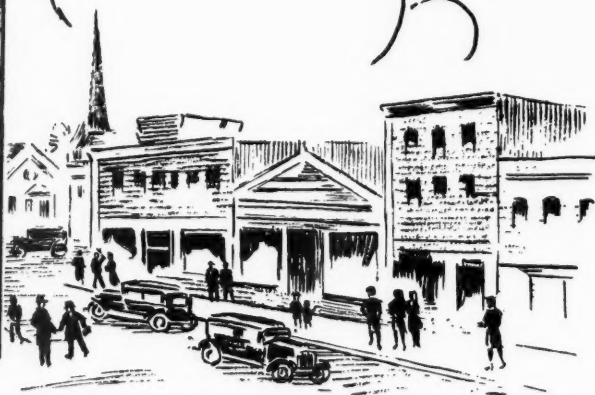
THERE IS ONLY ONE ANSWER

The modern method of metal handling is the Monomelt System. It brings substantial savings in every composing room operation. Metal is melted but once, temperatures are automatically maintained at uniform levels. Ask for folder, "Monomelt—the Modern System of Metal Control". The Monomelt Company, 1621 Polk Street N. E., Minneapolis, Minnesota.

MONOMELT SYSTEM



The Paper for Wall Street and Main Street



THE Bond which answers every need of modern business, from fulfilling the exact requirements of the Wall Street magnate to the wants of the merchant on Main Street.

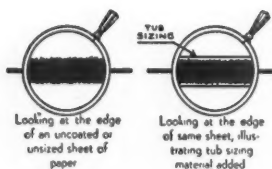
Good returns demand that the paper on which your letters are written be of impressive quality, with the "feel" of excellence. In KVP Bond you have a paper which commands respect on sight.

It is of a dignity which makes it correct to send from the president's office, yet sufficiently low in price to make it practical for general office use. It resists age and protects your records; is easy to write and type on and its smooth, firm surface does not show erasures.

Remember — while KVP Bond "looks like a million dollars" it is remarkably low in cost — an acclaimed triumph of the science and efficiency in "The World's Model Paper Mill."

Watermarked for your protection. Ask your merchant for samples or write to us direct.

KALAMAZOO VEGETABLE PARCHMENT COMPANY
KALAMAZOO, MICHIGAN

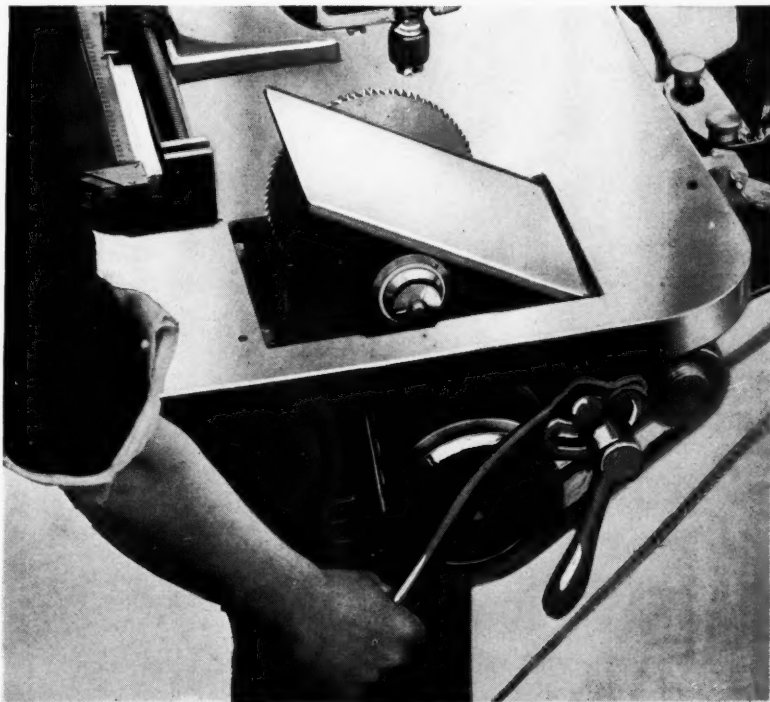


THE NEW KVP BOND

TUB SIZED AND WATERMARKED
A MODERN PAPER FOR MODERN BUSINESS

"QUICK AS A WINK"

means to *TrimOsaw-it*



"Quick as a Wink" — Saw Raising Device

Time is one of the most valuable elements in the printing industry—and the TrimOsaw is one of the most valuable time savers. The wide range of operations made possible by installing a TrimOsaw in your plant will readily demonstrate that it will save its cost many times over. The operation shown above is just one of the many valuable features available in the TrimOsaw.

TrimOsaws are made in seven models. There is a type and size to meet your plant needs. Use the coupon below to learn more about what the TrimOsaw can do for you.

GUARANTEED FOR FIVE YEARS



SEND FOR THIS BOOKLET

TO

Hammond
Machinery Builders

KALAMAZOO, INC. MICHIGAN

Gentlemen:

Send me your illustrated booklet showing the TrimOsaw and how operations are accomplished.

Name.....

Address.....

City.....State.....

Company Name.....



Galvanotex plate casting box made for high temperatures needed in this new process.

GALVANOTEX

in your shop will SAVE—

Time—Type—Trouble—Money

Guaranteed to do exactly all we claim for it, in the hands of a competent* operator, if GALVANOTEX should fail you in any of the following particulars we will gladly refund its price upon safe return of the equipment: Here's what GALVANOTEX will do —

1. Galvanotex will make your duplicate plates from type, rules or zincs at a cost approximating **TWOCENTS** per square inch.
2. Galvanotex will make them for you in **LESS** than 15 minutes per plate made!
3. Galvanotex gives you a copper-smooth plate from which you can print long runs without offset or noticeable wear, thus saving expensive type faces and electros.
4. Galvanotex will not injure original type or zincs.
5. Galvanotex makes it easy to double up long runs, saving type and time.
6. Galvanotex makes single large letters, ruled forms, decorations, with equal ease and assurance of perfect results **EACH** time.

*By "competent" we mean a person of average high-school perception and intelligence, trained in printing; NOT a specially developed operative for Galvanotex. Such a man should teach himself Galvanotex in an hour's time.



Special melting pot required by high temperatures used in Galvanotex.

\$250

The complete Galvanotex equipment: melting pot, casting box with tools for making plates up to 6x10 inches, and special materials enough for 700 square inches of plates, sells for \$250.

Terms may be arranged.

Easily Operated

Galvanotex is quickly connected with your light sockets.

There's room for the whole equipment on an ordinary work table.

Any well-trained printer who can read intelligently can learn to run it.

We are pleased to announce the appointment of

**The Craftsman Line-Up
Table Corporation**

*as exclusive agents
for*

GALVANOTEX

Addresses:

Main Office:

49 River Street, Waltham, Mass.

Eastern Office:

461 Eighth Avenue, New York City

Western Office:

608 South Dearborn Street, Chicago, Ill.

Pays Its Way Quickly

Galvanotex saves so much time usually spent holding jobs while forms go to and from the electrotypers —

Galvanotex saves so much wear on expensive type faces by substituting for them in actual runs —

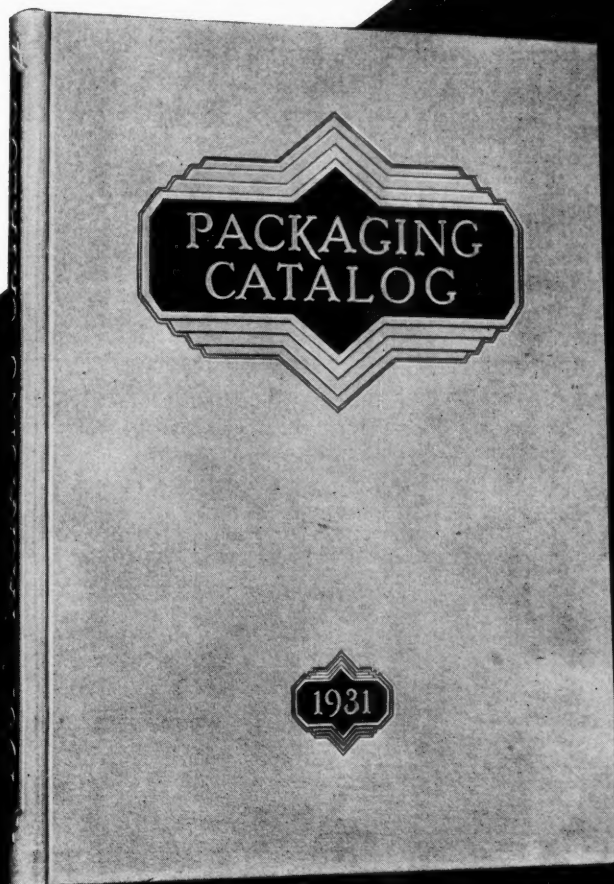
Galvanotex saves so much type usually "dead" in hold-over jobs — that Galvanotex pays its way very quickly.

Galvanotex Company

**277 CENTRAL AVE.
NEWARK, N. J.**



selected
by
the
publishers
of
THE
PACKAGING
CATALOG
to
achieve
the
distinction
essential
to the
proper
introduction
of its
contents.



A Triumph of Enduring Beauty!

A Catalog, clad in Keratul, gains the attention, achieves the respect, and prompts the admiration of the man to whom it is sent. Its contents assume a distinction which an inferior binding would never convey . . .

WORKABLE?

The craftsmen who produced this beautiful binding say regarding it: "The texture and finish of Keratul is remarkably adapted to our foil embossing and required no special treatment."

Samples of Keratul are available by writing to

The binding illustrated is by J. J. Little and Ives Co. of New York, for the Breskin and Charlton Publishing Co., New York.

THE KERATOL COMPANY

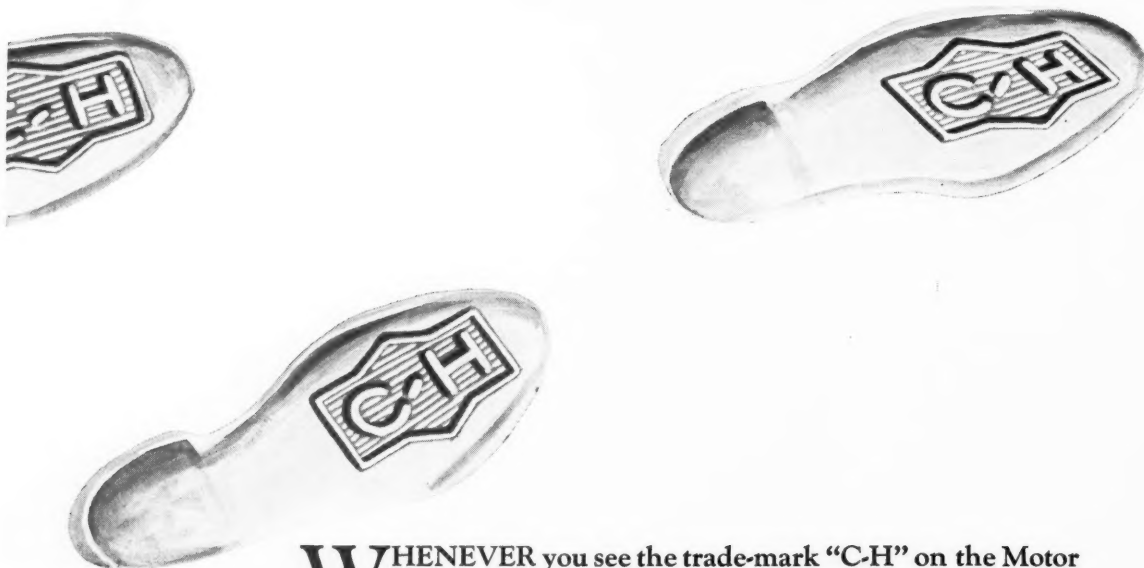
310 Van Buren Street

NEWARK

NEW JERSEY

KERATOL IS WASHABLE, MOISTURE-PROOF, SCUFF-PROOF, AND MADE IN MANY NEW COLOR COMBINATIONS.

You can follow PRINTING PRESS



WHENEVER you see the trade-mark "C-H" on the Motor Control of a printing press, you can know that the press is *complete*, ready to turn out satisfactory, profitable jobs. For the C-H trade-mark indicates that printing press, motor, and motor control specialists have co-operated to better the performance of the press.

Furthermore, the C-H trade-mark means that responsibility for the electrical performance of the press has been lifted from your shoulders . . . and placed squarely where it belongs—on the shoulders of electrical experts.

The Cutler-Hammer trade-mark assures many new advantages for the press on which C-H Motor Control is placed. Equal satisfaction either on a.c. or d.c. service; quick stop, without reverse, on a.c. as well as d.c.; speed pre-setting from a push button on the press; inching, reverse and stop controlled by that push button, on a.c. as well as d.c.; reverse limited to slow speed; these are some of the protections to quality and reputation that you secure with Cutler-Hammer Motor Control.

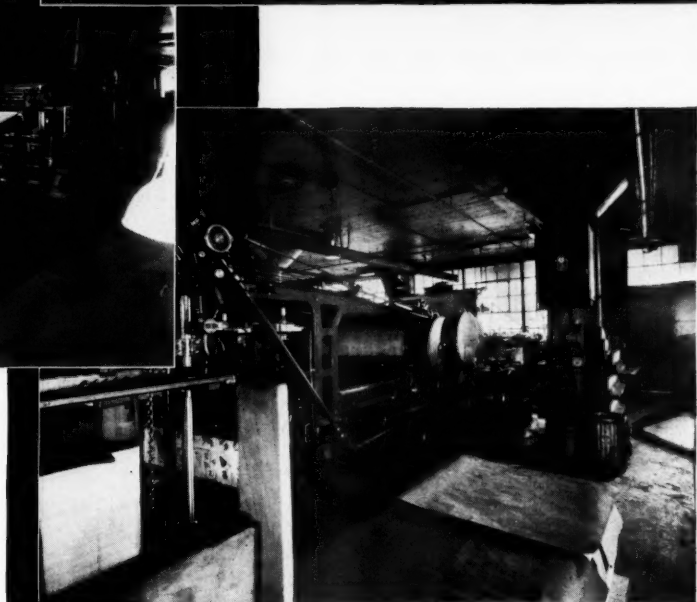
Send for the names of the manufacturers who specialize in ready-to-run printing equipment, C-H controlled. CUTLER-HAMMER, Inc., Pioneer Manufacturers of Electric Control Apparatus, 1249 St. Paul Avenue, Milwaukee, Wisconsin.



these "STEPS" safely *to*
Satisfaction



Three flatbed presses, "completed" by the co-operative effort of Miehle, Kimble and Cutler-Hammer Engineers. These modern presses are installed in the plant of a leading Chicago printer.



CUTLER HAMMER

Motor Control for the World's Best Presses

(A-3938)

Please Mention THE INLAND PRINTER When Writing to Advertisers.

127

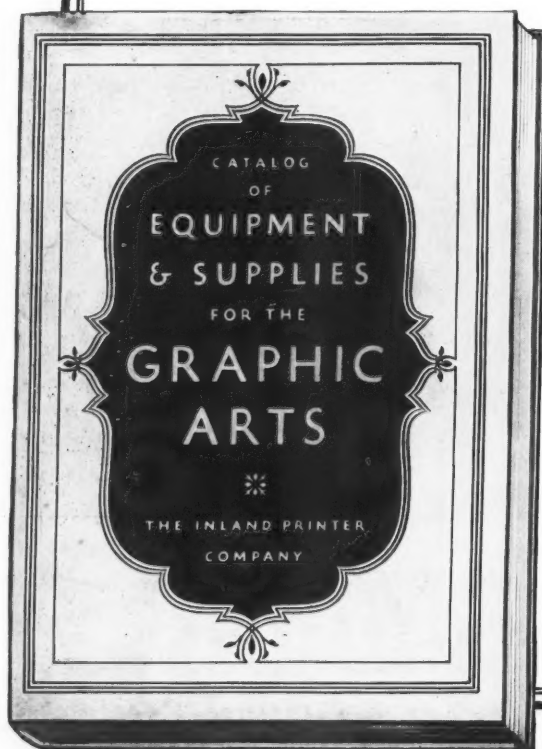
An Open Door

Giving the printer easy access to all the information about the things he needs and giving the manufacturers the opportunity to have the desired information about all his products before all printers who are able to buy.

The manufacturers catalog material presented in the
CATALOG of EQUIPMENT and SUPPLIES
for the GRAPHIC ARTS INDUSTRY
will be consulted daily by the most progressive
printers because it will contain

1. The Catalog section with the illustrated descriptive pages of manufacturers showing graphically much of the material listed in the second section.
2. A very complete classified list of equipment, machines, types, papers and other supplies.

This method of catalog publishing gives both the large and small manufacturer the opportunity to place his catalog in every well-rated printing plant. Its binding, the general information it will contain, and the publicity behind it will insure the manufacturer against his catalog material being lost or misplaced.



GET *the* FACTS NOW

Let us send you full particulars, including representative sample pages, of a sure means to strengthen your position with a large list of desirable buyers for your product.

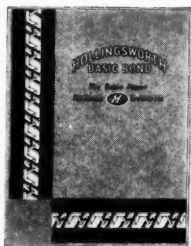
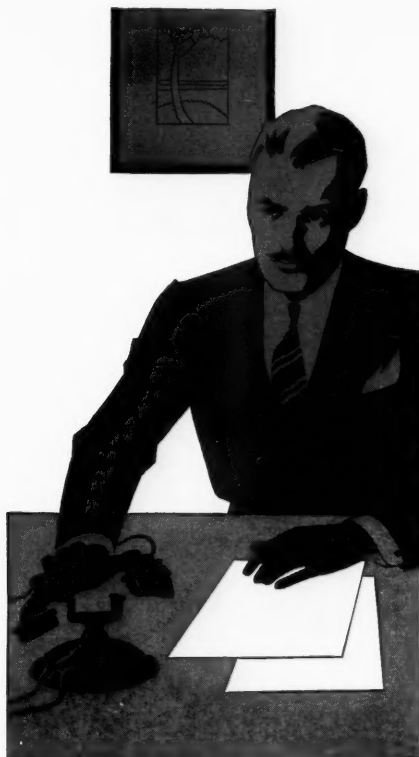
Hundreds of printers need this Catalog and await your message

Since the announcement of this service to the Graphic Arts we have received hundreds of letters from leaders in all parts of the country commending the undertaking and telling us how eagerly they are awaiting issuance of this source of the information they must have to buy intelligently.

ADDRESS NOW

The Inland Printer Company
330 South Wells Street, Chicago, Illinois

Does he buy...
or must you sell him?



BY TEST—Let the customer sell himself through this handy service portfolio, containing specimens of letterheads and business forms. For a free copy, write your name and address below and send to Dept. 301, Hollingsworth & Whitney Company, 140 Federal St., Boston, Mass.

- "Some more letterheads just like the last lot", he says over the telephone. Or is it a request to come right over armed with samples, price books, and a sharpened pencil?
- The cost of an order starts, not when it enters the plant, but in the buyer's office with discussion of the many pertinent details. Time saved here is profit at the end of the run.
- Consistent advertising in business magazines is bringing Hollingsworth Basic Bond to the attention of your customers. In recommending this paper, you will be talking of a paper

that your man sees advertised every month in the magazines he reads.

- Successful promotion of Hollingsworth Basic Bond has made it a favorite for all-purpose use—for letterheads, sales letters, business forms, and other general office uses.
- By test a superior paper in its field, watermarked, stocked nationally, Hollingsworth Basic Bond fully carries out the 100-year-old traditions of its makers. Being nationally advertised to your customers, it offers the double value of performance and national acceptance by buyers of bond paper.

Hollingsworth & Whitney Company, Manufacturers • New York • Boston • Chicago

Hollingsworth BASIC BOND

PRODUCT OF ONE HUNDRED YEARS OF PAPER MAKING • THE ALL-PURPOSE BOND PAPER

NAME

COMPANY

ADDRESS

Please Mention THE INLAND PRINTER When Writing to Advertisers.

129



\$1,500,000.00 Paper Stock Distributed Through These Warehouses and Sales Offices

CINCINNATI, OHIO
Ludlow Avenue
Kirby 3737

CLEVELAND, OHIO
7800 Bessemer Ave.
Michigan 8554

WAREHOUSES
PHILADELPHIA, PA.
1028 N. Delaware
Regent 3964

DETROIT, MICH.
115 McKinstry St.
Lafayette 2300

CHICAGO, ILL.
2717 South Troy St.
Crawford 7011

BUFFALO, N. Y.
100 Perry St.
Washington 7894

PITTSBURGH, PA.
423 Fulton Bldg.
Grant 1766

ST. LOUIS, MO.
619 Bank of Commerce Bldg.
Chestnut 8774

LOS ANGELES, CALIF.
737 Terminal St.
Trinity 9581

BALTIMORE, MD.
215 Hearst Tower Bldg.
Plaza 1944

MILWAUKEE, WISC.
204 Wisconsin Ave.

SABIN ROBBINS P



These Paper Bargains Will Show You Bigger Profits on Your Next Printing Jobs + + +

Here is a photograph of actual samples of special lots of card-board and paper sent to Sabin Robbins customers in the last sixty days. All of these items—and hundreds more—are carried in stock in our five conveniently located warehouses.

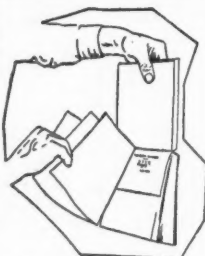
Samples of Sabin Robbins paper mill jobs are sent out each week. If you are not receiving them—you should. Send us your name, and we'll see to it that you do.

Your order for stock will be filled quickly by any one of our five big warehouses, located in Cincinnati, Philadelphia, Cleveland, Detroit and Chicago. Telephone, write or wire your order to the one nearest you.

PAPER COMPANY

Please Mention THE INLAND PRINTER When Writing to Advertisers.

131



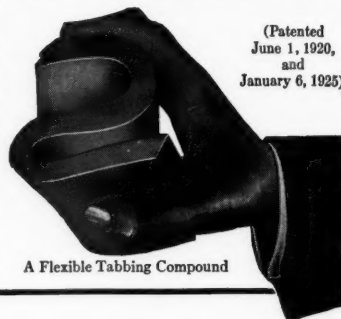
You can tear sheets from center of Pad. It's a pad till the last sheet is used

Sheets Tear Off Clean!

Nurex Tabbing Compound

is non-inflammable. No gasoline or benzine to explode. It is flexible. Applied cold with a brush and dries in 3 to 5 minutes per coat. You can print and assemble in gangs. It will not crack under the cutter. Sheets tear off clean. It works the same winter or summer. It is the wonder compound. It saves 50 per cent labor.

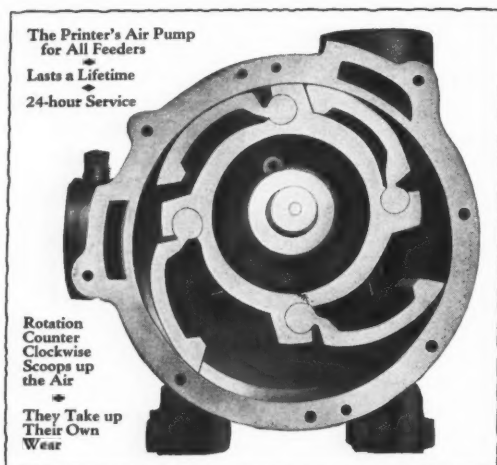
COLORS: Red or Natural
Put up in Gallons or Quarts Government Measure
NUREX supplied through all Printers' Supply Houses



(Patented
June 1, 1920,
and
January 6, 1925)

THE LEE HARDWARE CO., Salina, Kansas, U. S. A.

A Flexible Tabbing Compound



The Printer's Air Pump
for All Feeders
Lasts a Lifetime
24-hour Service

Rotation
Counter
Clockwise
Scoops up
the Air

They Take up
Their Own
Wear

This Feeder Air Pump Leads in All Industries

THE engineering skill of most industrial leaders demands that products bought for their use be able to thoroughly substantiate their claims of superiority. Often grueling tests are made before purchase. Many times we are asked to assist in solving intricate production problems involving air pressure or vacuum.

There are many unusual and profitable uses to which a Leiman Bros. Air Pump can be put. These sturdy pumps are operating in nearly every known industry.

A Leiman Bros. Air Pump should be able to simplify your production problem—as it has the problems of thousands of other manufacturers.

Write for booklet illustrating some of the many problems that have been solved by a Leiman Bros. Air Pump—ideas that may save you time and money.

LEIMAN BROS., INC., 165 Christie St., Newark, N. J.

NEW YORK CORPORATION, 23 WALKER ST.

Makers of Good Machinery
for 40 Years

Foreign Export Inquiries
Solicited

A NEW BOOK for Pressmen

Practical Hints on Presswork

By EUGENE ST. JOHN

This book is a compilation of suggestions for assisting the pressman in overcoming many of the problems that arise in his everyday work.

Written in a thoroughly practical manner by a practical pressman, it fills a long-felt need.

It is bound with a flexible cover, in a convenient size, gold-stamped and contains over two hundred pages of helpful material for the pressman.

Price, \$3.00 Postpaid

THE INLAND PRINTER

330 S. Wells Street

Chicago, Illinois



..... Now

STRATHMORE

CO-OPERATIVE AGENTS



JAMES WHITE PAPER COMPANY

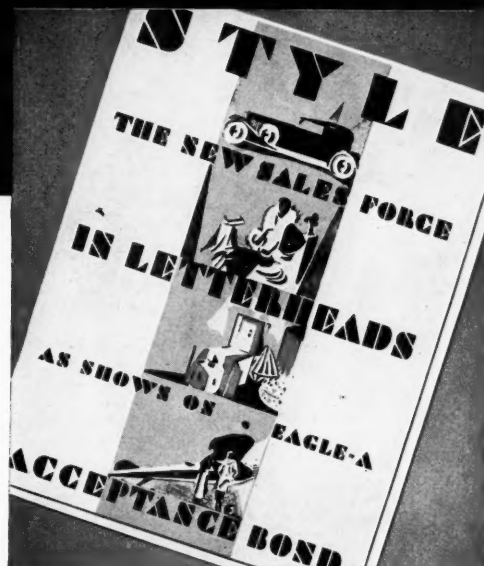
CHICAGO

Randolph 8260

219 West Monroe Street

ACCEPTANCE BOND-

... shown
in this new
STYLE Portfolio



Every creative printer and advertising man interested in the sales of his clients will write without delay for this Style Portfolio. It shows how the letterhead can be made a powerful force in sales building. It shows how to inject new blood into enfeebled letterheads, how to make them vital, breathing things.

Entitled "Style — the New Sales Force in Letterheads", it presents actual specimens showing the added power that STYLE gives to letterheads. It is a gold mine of useable ideas.

The Style Portfolio is another demonstration of the versatility of Acceptance Bond, an Eagle-A Quality Paper. Acceptance Bond is a medium priced, new rag-content bond paper that meets in every conceivable way the rigorous demands of the modern sales letterhead. Ask for your copy of the new Style Portfolio.

Ask for your Copy
from the nearest distributor

| | | | |
|-------------------|------------------------------------|----------------|--------------------------------------|
| Albany | Hudson Valley Paper Co. | New Haven | The Arnold-Roberts Co. |
| Atlanta | The Whitaker Paper Co. | New Haven | The Rourke-Eno Paper Co., Inc. |
| Augusta | The Arnold-Roberts Co. | New Orleans | E. C. Palmer & Co., Ltd. |
| Baltimore | The Whitaker Paper Co. | New York | Beekman Paper & Card Co., Inc. |
| Billings | Carpenter Paper Co. of Montana | New York | Lathrop Paper Co., Inc. |
| Birmingham | The Whitaker Paper Co. | New York | J. E. Linde Paper Co. |
| Boston | The Arnold-Roberts Co. | New York | Marquardt, Blake & Decker, Inc. |
| Boston | John Carter & Co., Inc. | New York | Miller & Wright Paper Co. |
| Boston | Carter, Rice & Co., Corp. | New York | The Whitaker Paper Co. |
| Boston | Knight, Allen & Clark, Inc. | Omaha | Carpenter Paper Co. |
| Buffalo | Buffalo Myers Corp. | Oklahoma City | Western Newspaper Union |
| Chicago | The Whitaker Paper Co. | Philadelphia | Garrett-Buchanan Co. |
| Cincinnati | The Whitaker Paper Co. | Philadelphia | J. R. Howarth Paper Co., Inc. |
| Cleveland | The Ailing & Cory Co. | Philadelphia | Paper Merchants, Inc. |
| Columbia, S. C. | Kelly Paper Company | Pittsburgh | The Whitaker Paper Co. |
| Dallas | E. C. Palmer & Co., Ltd. | Providence | The Arnold-Roberts Co. |
| Denver | Western Paper Co. | Reading | Van Reed Paper Co., Div. |
| Des Moines | Carpenter Paper Co. of Iowa | Rochester | R. M. Myers & Co., Inc. |
| Detroit | The Whitaker Paper Co. | Salt Lake City | Carpenter Paper Co. of Utah |
| Fort Smith, Ark. | Fort Smith Paper Co. | San Francisco | Commercial Paper Corp. |
| Grand Rapids | Quimby-Kain Paper Co. | Scranton | Megargee Brothers, Inc. |
| Great Falls | Carpenter Paper Company of Montana | Sioux Falls | Sioux Falls Paper Co. |
| Greensboro, N. C. | Dillard Paper Co. | Spokane | Zellerbach Paper Co. |
| Harlingen, Tex. | Verhalen Paper Co. | Springfield | Whitney-Anderson Paper Co., Inc. |
| Harrisburg | Johnston Paper Co. | St. Louis | Acme Paper Co. |
| Hartford | John Carter & Co., Inc. | St. Louis | Shaughnessy-Kniep-Hawe Paper Company |
| Hartford | The Rourke-Eno Paper Co., Inc. | St. Paul | Newhouse Paper Co. |
| Houston | L. S. Bosworth Company | Tampa | E. C. Palmer & Co., Ltd. |
| Indianapolis | Indiana Paper Co. | Toledo | The Ohio & Michigan Paper Co. |
| Jackson | Jackson Paper Co. | Troy, N. Y. | Troy Paper Corporation |
| Kansas City | Midwestern Paper Co. | Washington | The Whitaker Paper Co. |
| Lincoln | Lincoln Paper Co. | Wichita | Western Newspaper Union |
| Minneapolis | Newhouse Paper Co. | Worcester | Chas. A. Esty Paper Co., Div. |
| Newark, N. J. | Lathrop Paper Co., Inc. | London, Eng. | Fredk. Johnson & Co., Ltd. |
| Newark, N. J. | J. E. Linde Paper Co. | | |

AMERICAN WRITING

TO PRINTERS, LITHOGRAPHERS,
ENGRAVERS and STATIONERS:

Also ask for "Canney-Scott" folder describing
an advertising campaign you can use — free!



PAPER COMPANY

I N C O R P O R A T E D

HOLYOKE · MASSACHUSETTS

Please Mention THE INLAND PRINTER When Writing to Advertisers.

CARMICHAEL RELIEF BLANKETS

(Patented)

Write for Booklet and Price List

CARMICHAEL BLANKET CO., Atlanta, Georgia

Pacific Coast Sales Office: 311 MILLS BLDG., SAN FRANCISCO, CALIFORNIA

Cylinder Presses, Platen Presses, Rotary Presses . . .

1. Eliminate from one-third to one-half of the make-ready time.
2. Relieve strain on presses.
3. Protect plates and type from undue wear.
4. Pay for themselves in from thirty to ninety days.
5. Easy to apply and easy to use.
6. Will not form a matrix, no matter how long the run.



Anticipate Your Needs

Buy Now and Save Money

PRESSES and EQUIPMENT

for PRINTING and BOX PLANTS

Never a better opportunity than now to make a tremendous saving in Used and Rebuilt Machines—the latest models. Ready for immediate delivery!

An unconditional guarantee with every machine. We install and demonstrate. The reputation of this company, one of the oldest and largest in the printing machinery field, is based on the confidence and good will of satisfied customers. Profit by this exceptional opportunity.

Select From This Partial List of Offerings

- | CYLINDER PRESSES | AUTOMATIC JOB PRESSES |
|---|---|
| 1—6/0 Two-color MIEHLE, 52x70" bed, Dux suction pile feeder and ext. del. | 2—Pony MIEHLES, 26x34" bed, with Dexter suction swing-back feeders and ext. deliveries. |
| 1—No. 1 Two-color MIEHLE, 43x56" bed, with Cross feeder and ext. delivery. | 2—Style "B" KELLYS. |
| 1—No. 1 MIEHLE Perfecting Press, 40x53" bed, with Cross feeder and ext. delivery. | 1—KELLY Automatic Jobber, 13x19 1/2" sheet, Semi-vertical type. |
| 1—6/0 MIEHLE, 51x68" bed, with extension delivery, Dexter suction pile feeder if desired. | 1—12x18" CRAFTSMAN New Series with Miller feeder. |
| 2—5/0 SPECIAL MIEHLES, 46x68" bed, with Dexter suction pile feeders and ext. deliveries. | 1—10x15" C. & P. with Miller feeder. |
| 1—5/0 MIEHLE, 46x65" bed, feeder and ext. delivery if desired. | OPEN PLATEN PRESSES |
| 1—4/0 MIEHLE, 46x62" bed, with ext. delivery. | 1—14x22" JOHN THOMSON LAUREATE. |
| 1—2/0 MIEHLE, 43x56" bed, ext. delivery. | 1—14x22" COLT'S ARMORY, Model 5-C. |
| 2—No. 1 MIEHLES, 39x53" bed. One of these machines particularly adaptable for 7 or 8 column newspaper work. | 1—10x15" C. & P. New Series. |
| 2—No. 2 MIEHLES, 35x50" bed. | CUTTING AND CREASING |
| 2—No. 3 MIEHLES, 33x46" bed. | 1—20x30" JOHN THOMSON platen C. & C. |
| 3—Pony MIEHLES, 26x34" bed. Automatic. | 1—COTTRELL Drum Cylinder C. & C. 51x63" bed. |
| 4—PREMIERS—GF, GU, GW, GY—Sizes 30x41" to 49x66". Suction feeder for GF. | POWER CUTTERS |
| | 1—57" OSWEGO POWER CUTTER, automatic clamp. |
| | 1—38" SEYBOLD POWER CUTTER, automatic clamp. |
| | 1—44" DEXTER POWER CUTTER, automatic clamp. |
| | 1—32" DIAMOND. |
| | STAMPING AND BRONZING MACHINES |

Our stock is constantly changing. Tell us what you need. We'll have it.

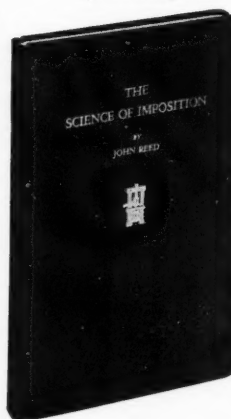
Write, wire or phone.

HOOD-FALCO CORPORATION

| | | |
|--|--|---|
| New York Office 225 VARICK STREET Tel. Walker 1354 | Chicago Office 343 S. DEARBORN STREET Tel. Harrison 5643 | Boston Office 420 ATLANTIC AVENUE Tel. Hancock 3115 |
|--|--|---|

Another New Book! THE SCIENCE of IMPOSITION

A Treatise based upon the fundamental principles of modern pressroom and bindery practices



By JOHN REED

Ninety-one Illustrations by the Author

Size 4 1/2 x 6 1/2"; 132 pages. Flexible binding, gold stamped. Latest book.

In this treatise of such an important and complex branch of the printer's trade it is endeavored to so simplify procedure that any problem may be readily solved by the application of easily mastered fundamental principles. To qualify as a stoneman it is desirable to familiarize oneself with some of the operations in the pressroom and the bindery (which are covered in this book) as well as efficient modern imposition practices in general printing offices and some less familiar methods of specialty houses.

SOME CHAPTER HEADINGS
Making Margins.
Layouts for Hand and Machine Folds.
Lining Up a Sheet.
Saddle and Side Stitched Signatures.
Bookbinding Operations; Folding Machines.
Paper Folding Problems.
Lining Up Irregularly Mounted Page Heads.
Lockup "Stunts."
Label Printing.
Plate-Mounting Equipment.
Lineup Operations.
Method of Verifying Layouts.
Binding Two Up From One Set of Pages.
Some Modern Machine Folds.

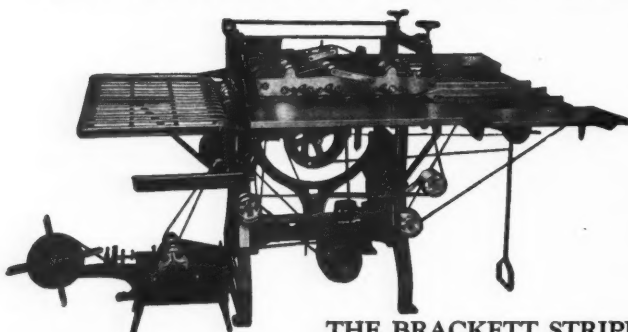
Price \$5.00 Postpaid

THE INLAND PRINTER

330 S. Wells Street

Chicago, Illinois

The Brackett Double Head Stripping Machine



STRIPS:

Side-stitched books.
End sheets.
Library and tight-joint end sheets.
Half-bound and full-bound end sheets.
Sample books.
Blank books.
Puts a strip in the center of any size sheet up to 28 inches wide.
Applies a strip of cloth or paper to the back of any flat-backed side-stitched book or convex-backed saddle-stitched book.
Takes cardboard and tips a strip of cloth or paper on the end.

REINFORCES:

Side-stitched or sewed paper-covered catalogs.

Reinforces in the center of sections.
Reinforces loose-leaf index sheets.
Joins necks and slides of paperboxes.

ECONOMIZES:

This machine strips tighter and better than is possible to do by hand, and can handle enameled stock as easily as any cheaper grade of paper. It will handle any kind of stripping work, and with two attendants it will equal the output of five or ten handstrippers. The size of the work governs the speed, and the bigger the job, the more rapid the production. This machine will save you money and do your work infinitely better. Let's talk it over. Write today.

THE BRACKETT STRIPPING MACHINE CO., TOPEKA, KANSAS

Please Mention THE INLAND PRINTER When Writing to Advertisers.

A FACT

YOU SHOULD CONSIDER

*The printer's composing room
is usually an expensive burden*



*Trade Composition offers
a profit without investment*

IT IS A FACT worthy of the most serious consideration that during the past several months the trade composition plants of the United States and Canada have more nearly maintained the normal volume of their business than would ordinarily seem to be justified by the volume of printing produced in the communities which they serve.

WHY? Because many printers not formerly users of trade composition service are now finding it particularly to their advantage to do so. These printers are meeting

the service requirements of their own customers better than ever before. They are placing at the command of buyers of printing the practically unlimited typographic resources of the trade composition industry. They are discovering that it costs them less to buy their composition requirements than to attempt to meet them in their own composing rooms. They purchase composition at a known cost and sell it at an assured profit.

Are you taking full advantage of Trade Composition Service?

★ **INTERNATIONAL TRADE COMPOSITION ASSOCIATION** ★
Tower Building, Washington, D. C.



Please Mention THE INLAND PRINTER When Writing to Advertisers.

THERMOGRAPHERS

We wish to announce to the Raised Printing Trade that, in addition to our line of water base inks licensed for manufacture and sale under U. S. Patent No. 1,146,182, we have, after exhaustive tests, accepted an exclusive sales agency for the new



PERMANENT PROCESS INK

Patent Pending

This is a totally new ink, unaffected by weather conditions. ■ Rubber rollers are not required, and it will not dry on the press during operations, under any conditions. ■ "X Base" ink is cleaned from the press easily in same manner and using the same medium as for any oil base ink. ■ When used with Virkotype Permanent Gloss, Engraving, and Permanent Metallic Compounds it produces immediately permanent and flexible raised printing with an unusually perfect embossed effect. ■ "X Base" ink is a revolutionary discovery in ink manufacture. It has a noticeable affinity for papers of all textures. Its easy workability and unusual properties when processed with permanent compounds will extend the use of raised printing to many fields previously limited to time worn methods of display.

SOLE SALES AGENTS

WOOD, NATHAN & VIRKUS CO., Inc.

112 CHARLTON STREET NEW YORK, N. Y.

Telephones: Walker 5-0993 or 5-0994

608 S. DEARBORN STREET CHICAGO, ILL.

Cost Cutter Saws Cut Costs

because:

Faster

More accurate

Simpler to adjust

Easier to handle



Model B Cost Cutter

■ They incorporate many features not found in other Saw Trimmers.

The Model B, illustrated above, is the last word in saw trimmer construction and has proven a real profit producer in some of the country's leading plants.

Write for descriptive circular

C. B. NELSON & COMPANY

727 SOUTH DEARBORN STREET • CHICAGO, ILLINOIS

Republic Rubber Plates are dependable

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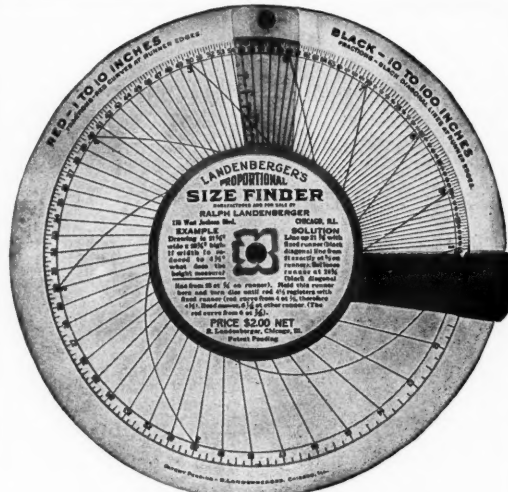
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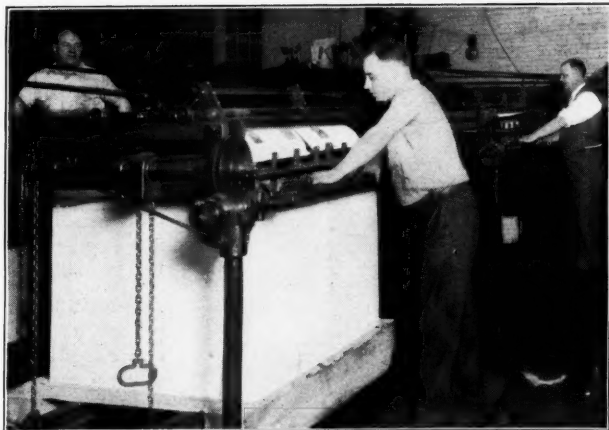
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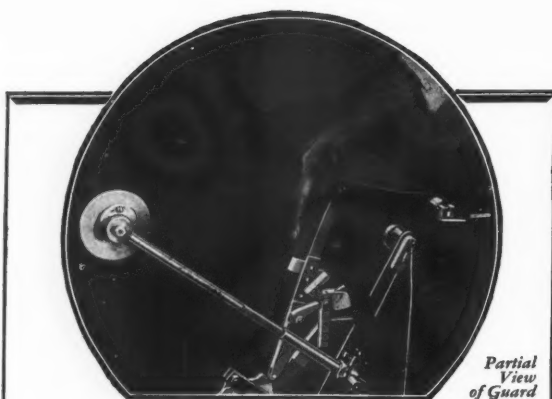
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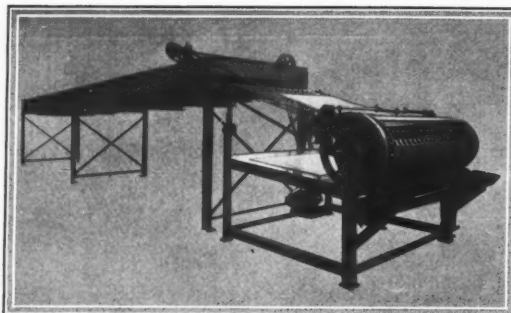
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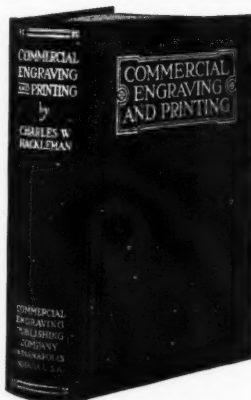
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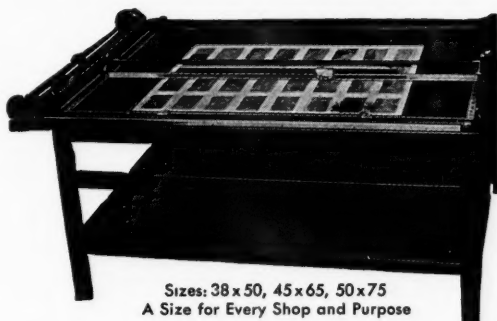
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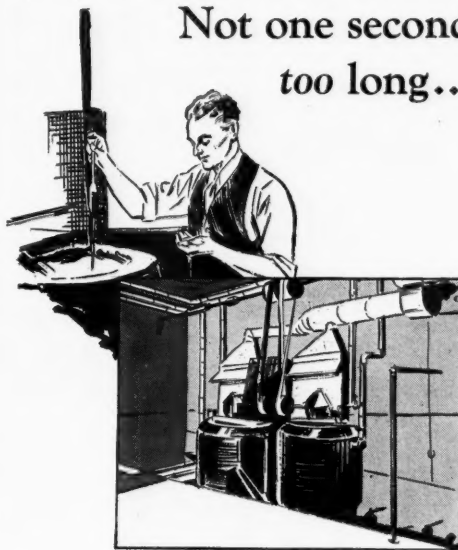
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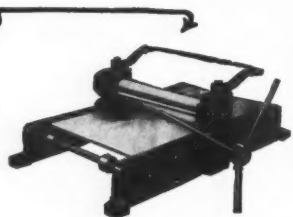


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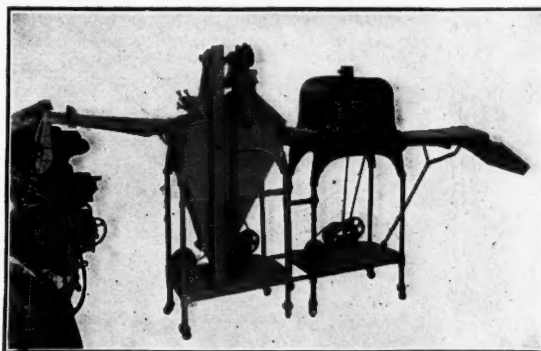
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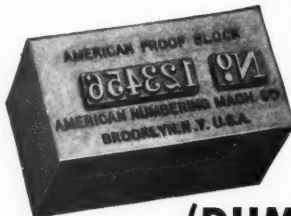
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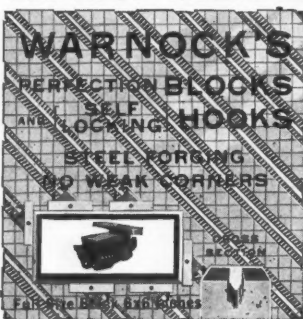


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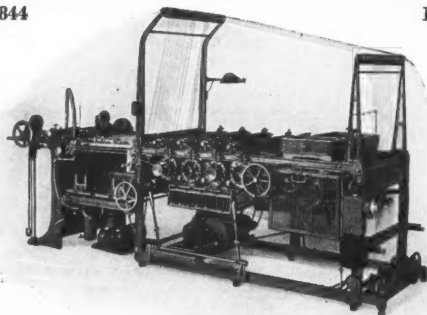
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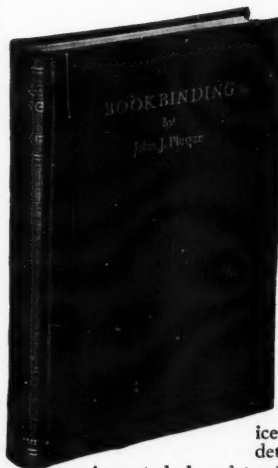
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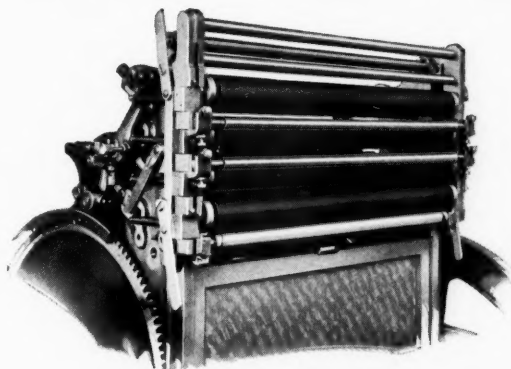
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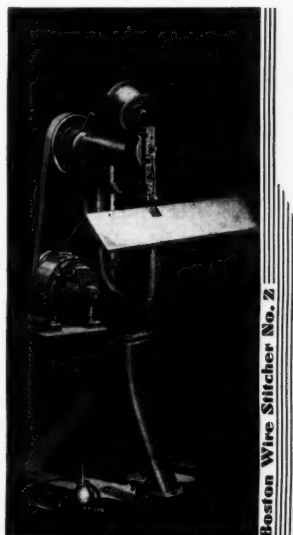
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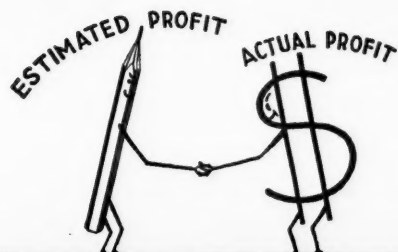
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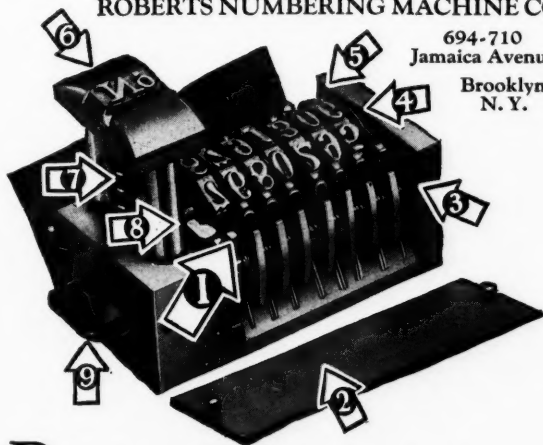
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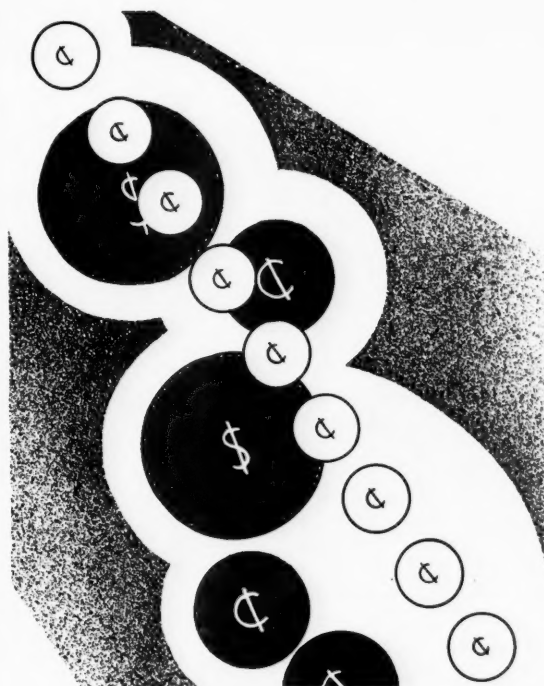
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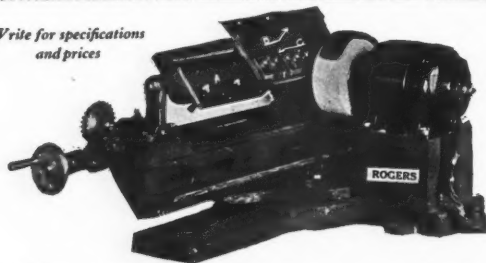
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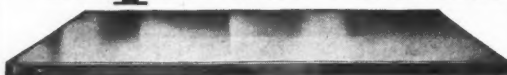
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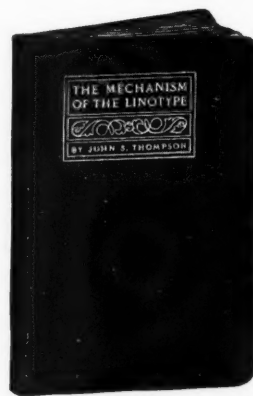
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Keyboard and Magazine; The Assembler; Spaceband Box; Delivery Slide; Friction Clutch; The Cams; The First Elevator Slide; Elevator-Transfer and the Second Elevator; Distributor Box and Distributor; Vise-Automatic Stop and Pot-Pump Stop; Mold Disk and Mold Slide; and Ejector Slide; The Metal Pot; Automatic Gas Governors; Making Changes; Setting Intricate Matter and Tabular Work; Oiling and Wiping; Model 9 Machine; Measurement of Linotype Matter; Definitions of Mechanical Terms; List of Adjustments; Procedure for Removing and Replacing Parts on the Various Models; Causes for Defective Matrices; Things You Should Not Forget.

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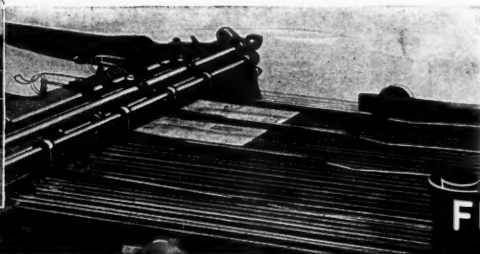
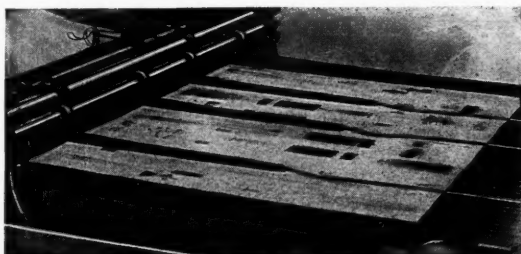
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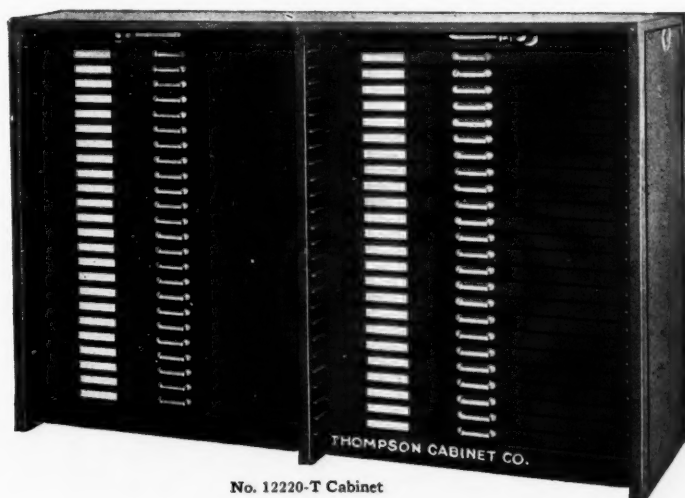
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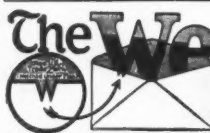
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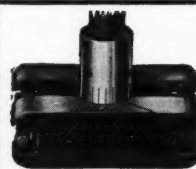
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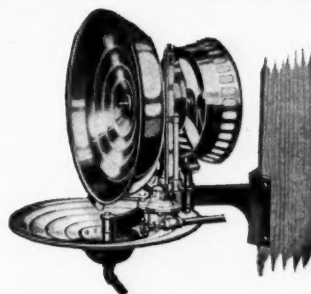
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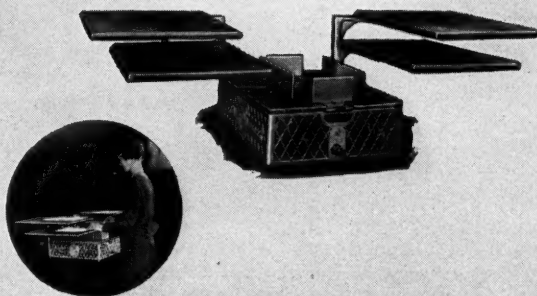
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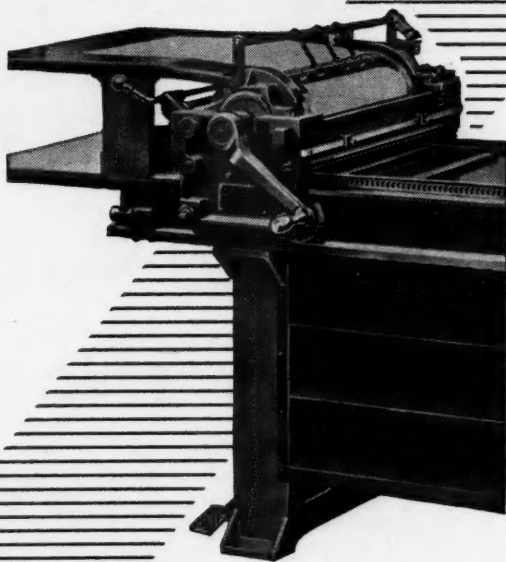
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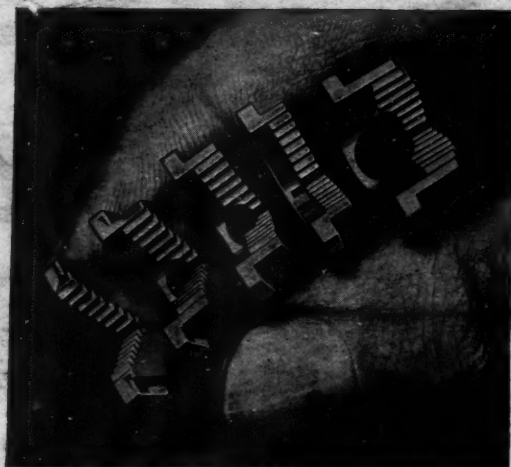


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